DULCIMER PLAYERS NEWS

THE QUARTERLY JOURNAL FOR DULCIMER ENTHUSIASTS $4.00

Vol. 17, No. 3 July – September, 1991

The Stupar Band of Pittsburgh, a traditional Hungarian band.

Courtesy of Carol Capson

Inside:

❧ *An Interview with Bonnie Carol* ❧ *A DPN Reunion with Howard Mitchell*

❧ *Joe Fulaytar* ❧ *Pam Sanders* ❧ *A puzzle canon, events calendar, music and more…*

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On the cover...

For more on the cimbalom in Pennsylvania and West Virginia, see the article ***Joe Fulaytar, A Hungarian Cimbalom Player*** *on page 26.*

Dulcimer Players News

Volume 17, Number 3
July – October 1991

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Columnists

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Sam Rizzetta

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What's New/Musical Reviews
Carrie Crompton

Euro Tunes
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Events/News & Notes
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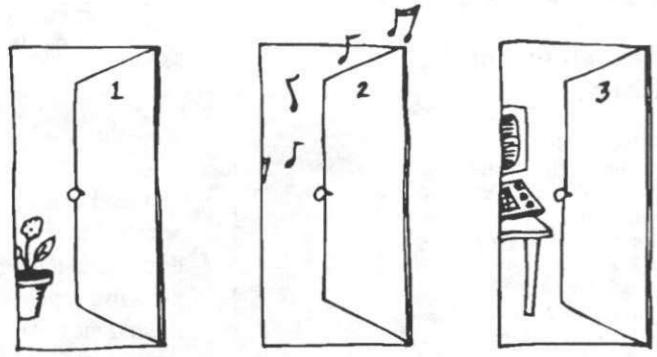
Dear Readers



A few weeks ago I was reviewing the artwork and copy for my new recording at Walnut Springs Graphics. After my consultation, Jeff Lefkowitz, who does the graphics work for Dulcimer Players News, asked, "Shall we go ahead with the envelopes?" "What envelopes?" "The ones we discussed when you first got here." "Huh?"

Yes, Jeff and I had discussed new stationery and envelopes for DPN. In reality, I had long since left the DPN section of my brain and was concentrating on my career as a performer. If he and I then continued the discussion about envelopes, and later he brought up the recording artwork, I probably would have said, "Huh?"

What all of this means is my wish to keep parts of my life separate. In addition to my enjoyment of hobbies and pleasant pastimes, I'm a full-time performer, a part-time to full-time journal publisher, a part-time staff person in wellness workshops (the singing and speaking voice in stress reduction) and an avid lover of herb gardens and African violets. When I'm performing, I'm hard-pressed to talk about Dulcimer Players News. In fact, people often have to pull me back from some kind of performer's mindfulness (I don't say, "Huh,?" but I come close) to talk about a subscription. However, when Tabby and I are hard at work on an issue, you have my total, yea, even devout, attention.

So, reality means that my life is divided between performing and DPN, with other activities filling in the cracks. I wish I had more time to spend in the garden or with the violets, but I make the most of whatever moments come my way! Reality also means that you can take nothing for granted here. If your festival (even if I'm one of the performers!) is to be in the Events Calendar, let both Anna Selfridge and us know, each year, in plenty of time (but not too early), just to be safe. If I compliment you on your new recording when I see you at a festival, I'm talking with you performer to performer. Don't assume it will appear in the What's New column without your sending a notice here or to Carrie Crompton.

The people who work with me here (Joan Nauer and Tabby Finch) have full-time occupations and lend their skills to me as can be fitted into all of our schedules. The columnists, obviously, have their other work, as do you. It's important to all of us that Dulcimer Players News exists. Maybe some year we can have a full-time staff. Maybe we'll also have corporate conferences in the Bahamas! Until then, know that my practice of mindfulness keeps me concentrating on what I'm doing at the moment. Understand my "Huh," and gently guide me!

In harmony,

Madeline MacNeil

Madeline MacNeil, Publisher/Editor
Dulcimer Players News

NETWORKING

Closing dates for the October–December, 1991 DPN

Information for News & Notes, Letters, Music Exchange, etc: August 1st

Classified Ads: August 5th

Display Ads: August 10th (space reservation), August 20th (camera-ready copy)

For inquiries concerning interviews and articles, contact us for details and a style sheet. Unsolicited manuscripts are welcome. For returns of manuscripts, photos, or artwork, please enclose a stamped envelope; otherwise DPN is not responsible for their eventual fate. The DPN reserves the right to edit all manuscripts for length and clarity. The opinions expressed therein are not necessarily those of the Dulcimer Players News.

Ad Prices

Display Ads

1/12 page $25	1/6 page $50
1/4 page $75	1/3 page $100
1/2 page $150	Full page $300
Inside front or back cover $400	
Outside back cover (¾ page) $400	

*Contact us concerning multiple insertion discounts. **Advertisers:** Please be sure to mention which kind of dulcimer is featured on recordings.*

Classified Ads:

40¢ per word. 4 issues paid in advance without copy changes: 20% discount.

Technical Dulcimer questions

Sam Rizzetta
PO Box 510
Inwood, WV 25428

News and Notes

Anna Selfridge
3355 Ft. Amanda Road
Lima, OH 45805

Clubs Column

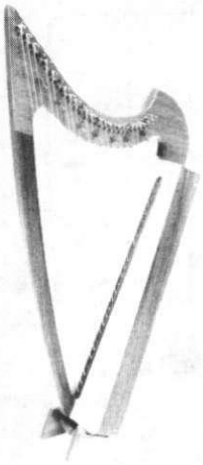
Judy Ireton
6865 Scarff Road
New Carlisle, OH 45344

What's New and Reviews

Carrie Crompton
11 Center Street
Andover, CT 06232

Folk Harps From Folkcraft

The Highland Harp, Sr.



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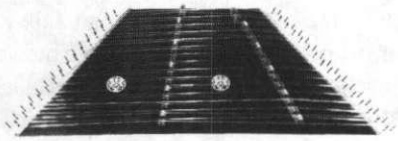

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Q&A Music Exchange

■ I read in Music Exchange that people are interested in a list of dulcimer shops throughout the United States. I am compiling a list. If anyone is interested in being on it, send me a business card and I will add the name of your shop. When the list is complete, I will share it with DPN readers.

Robert W. Sanderson
192 S. W. Airview Ave.
Port St. Lucie, FL 34984

■ I'd like to have the music for "St. Basil's Hymn." I'm also interested in recordings for hammered dulcimer of "Jesu, Joy of Man's Desiring" and Pachelbel's "Canon in D."

Joanne Fox
5690 Linder Circle
N. Canton, OH 4472

■ I am looking for a hammered dulcimer instructor in the St. Paul, MN area.

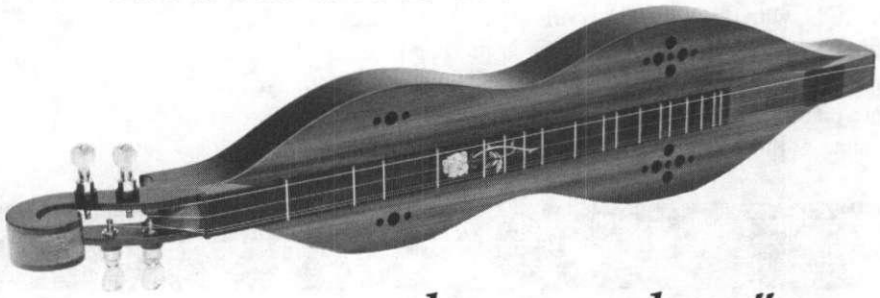
Judy Monroe
1616 Huron St.
St. Paul, MN 55108
612/488-2041

■ Nancy Keane wishes to start a Central Florida hammered dulcimer club. Anyone interested may call her at 904/735-3667.

■ Many thanks to all the respondents to my query who enabled me to obtain I. D. Stamper's recording, Redwing. Now I have another request. The film about I. D. Stamper, which was released on a June Appal video Sourwood Mountain Dulcimers is no long available. Can any DPN reader sell me the video?

John Shaw
43 Station Road
Kingswood, Bristol BS15 4PG
England

"Show me a rose . . .



or leave me alone."

– Groucho Marx

Blue Lion

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Letters to Us

Dear DPN:

The winter issue was quite inspiring in one way: you printed a picture of an 89-year-old lady who still plays the mountain dulcimer. I am 82 and use a wheelchair most of the time, but I was smart enough to get one with removable arms, so I can still play. My chair also has detachable foot rests, and I find that it helps to use them, since the dulcimer stays on my lap better.

I would be interested in seeing an article or two about handicapped and/or octogenarian players. I notice that several of the summer gatherings state that they are handicapped accessible. I think this is great, and I hope that others will follow their example.

T. Dwight Ladd
Chardon, Ohio

Dear DPN:

I meant to send my money!
In fact, I thought I did!
I don't wish to miss anything
So sign me up, I bid.
Your magazine means much to me
I love to sing and play;
The things you write and who you are
Cheer up my gloomiest day.
I learned to play the dulcimer
Just two short years ago;
I'd miss you if I lost you now,
'Twould be a brutal blow!
So find enclosed my money, please
And add me to your list.
(And hopefully you do not mind
This faintly poetic twist!)

Diana L. Weiss
Kintnersville, PA

The Editor replies...

Dear Diana:

A poet I'm not
Although I have got
A lot of good praise
For a finely-turned phrase.
I hope you'll accept
Through this effort inept
Our thanks from afar
For saying who you are!
(A very nice person who
brightened our day)

Good wishes,
Madeline MacNeil

Dear DPN

Keep up the good work! I always look forward to reading all the articles and trying out new music... I would enjoy a number now and then suitable for church, and also music to share with elementary age children, as I often times have an occasion to share with students at our local public school.

Rosemary J. Todd
Paris, MI

Dear DPN:

Thank you for the superb article on Dusty Strings instruments in your winter issue.

In 1985 I purchased a new Dusty Strings Apprentice hammered dulcimer and it continues to be a means of sheer joy in my life. I believe this was the doings of my spirit, because I am not a "musical person," though I have always appreciated all music that is well presented. I called a teacher I'd heard of. She asked me why I had chosen the hammer dulcimer as an instrument to learn. I said I hadn't made a conscious decision to do this, that my spirit had heard a beautiful sound at a craft fair, and it felt right just to buy one. Not too many people go out and buy a $400 instrument just because they like the sound it makes! I never had the thought that I wouldn't find a teacher or that I wouldn't be able to learn. I know I will never tire of it. I play every day. I would miss touching these strings that touch me so much...

I continue to receive much pleasure from this sound, maybe even more because I am making these happy and joyful noises myself. Not a great music maker, but it fulfills my initial goal of being able to play with ease and a variety of tunes. It is a positive activity that replenishes my energy with little effort on my part. It fills my heart, my mind, and my soul.

Thank you again for a wonderful article, wonderfully accomplished by Karen Ashbrook and DPN, on a wonderful company, Dusty Strings.

Roberta Jaques
San Jose, CA

Dear DPN:

Nooooooooooooooo! No 1 1/2 frets, please.

If adding a 1 1/2 fret to accommodate those in D-A-dd tuning so that they can play the new scales illustrated in Ron Ewing's article (April-June 1991 DPN) is really a good idea, shouldn't we add an 8 1/2 so we have the octave companion to the 1 1/2?

Then why not add a 1/2 fret so those same players can play in E-flat and B-flat with piano players who like those keys? That would require a 7 1/2 octave companion fret and, for certain dulcimers, a 14 1/2 second octave companion. And then, of course, a 3 1/2 fret would be nice for playing in A-flat, which would require a 10 1/2 octave companion.

Well, heck, why don't we just add frets 4 1/2, 11 1/2, and 13 1/2 and make dulcimers fully chromatic? Then we could widen the fretboards, and build dulcimers with six separate strings, adopt a standard tuning, like EADGBE, maybe, and end up (as Fred Meyer once said), with bad guitars just as difficult to learn to play as good guitars.

Maybe we could call those chromatic instruments malimores.

The 1 1/2 fret does not make much dulcimer sense. Part of the dulcimer's joy is that because of its diatonic fret structure, anyone who can count can learn to play recognizable music in a very short time. Furthermore, part of the dulcimer's sound results from its modal nature and its very lack of chromatic frets to interrupt its sliding scales.

No thanks, no 1 1/2 frets for me.

Warren C. Norwood
Weatherford, TX

News & Notes

edited by
Anna Selfridge

I began last issue's column by emphasizing our needing music more than ever at the time, in view of what was happening in the Near East, with Desert Shield turning into Desert Storm, and no end in sight. Thankfully, by now direct conflict has ended, but the civil unrest continues, the Kurdish flight has ensued, and there seemed—and seems—to be naught we here at home can do.

Shortly after I sent my column to Virginia, I received a letter from Grants Pass, Oregon, where the local dulcimer players were doing something positive. Unfortunately, there wasn't time to get the information to you before the fact, but better late than never. The **Camp Crescendo Dulcimers** were attempting to organize dulcimer clubs, individual dulcimists, and other musicians to send out their wishes that the war would soon be over, with the note that "all people should be able to look kindly into each others' eyes." To unite in this aim, they were asking that Jean Ritchie's "The Peace Round" be played on Saturday, February 23rd, at 8:00 p.m., Pacific Standard Time, and again on every fourth Saturday of each month until peace once again reigns. United States troops may be coming home, but I'm not sure you could say that "peace reigns" in Iraq now! Anyone interested in this program may contact Sylvia Chapman, 3360 Riverbanks Rd., Grants Pass, OR 97526.

In the Nashville limelight, **David Schnaufer** is playing backup on albums by Hank Williams, Jr. (Pure Hank) and Mark O'Connor (New Nashville Cats). David is also seen in several clips of Martin Delray's Atlantic Records video "I Got Rhythm," playing jew's harp.

Dulcimer people were well represented in the Winter 1991 *Sing Out!*. Mention was made in the DPN of the cover story on **Walt Michael**. In addition, the Hey Rube! column was written by **John McCutcheon** and the Teach In column, written by Mitzie Collins, was devoted to hammered dulcimer. The Spring issue features a song by **Jean Ritchie**, "The L & N Don't Stop Here Anymore" and also includes a good article on **Folk-Legacy Records/Sandy and Caroline Paten**, and "I Care for Joy," a song with music by **Sally Rogers**. Sally will be visiting the Cincinnati Zoo again this year. We'll see if the elephants have anything to say to her.

Pinewoods Music and Dance camp turned 25 years old this year. In honor of its anniversary, **Jean Ritchie and Pete Seeger** performed a March concert to benefit the Pinewoods Folk Music Club and the Hudson River Sloop Restoration.

I wish I had more to share with you this month. Please send me any tidbits of information, larger stories, etc. in time for me to get this column to Virginia by August 1st. Special thanks to all of you who have been passing along your ideas and activities; I look forward to hearing from more of you.

CONGRATULATIONS! to Les Gallier

1990 National Mountain Dulcimer Champion

Les played a standard McSpadden dulcimer to win the contest, and he had this to say about the McSpadden custom maple dulcimer that was his prize:

"The trophy and cash were nice, but nothing compares to the Custom McSpadden dulcimer I won. It is rare to find any musical instrument that combines beauty, superior craftsmanship, excellent tone, and playability. Thanks again."

Les is planning a recording of original dulcimer music to include duets with his brother Gary Gallier (1987 National Mountain Dulcimer Champion). If you wish to contact Les about a performance, call 417-739-2874 or write to P.O. Box 1032, Kimberling City, Mo., 65686.

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More news from the DPN office...

Carol Fowler would like to hear from people who are interested in information about joining a group trip to the 2nd International Hackbrett (hammered dulcimer) Festival in Munich, Germany, November 8-10, 1991. Group rates are available for air fare and there are possibilities for side trips. Contact Carol at 2305 Gilletts Lake Road, Jackson, MI 49201. 517/764-1842.

Roger Aldridge, a composer, works in the style of traditional Irish music. The majority of his compositions have been stimulated by the environment and the area surrounding Chesapeake Bay. All proceeds from his music are donated to the Chesapeake Bay Foundation to help with their restoration projects. Selections are written in melody line form with chord symbols. Music can be ordered with a $10 donation (send more if you can) to the Chesapeake Bay Foundation. Write to Roger Aldridge, 16109 Chester Mill Terrace, Silver Spring, MD 20906.

A story from fretted dulcimer player **Clay Butler**, who is working in Caracas: "The music here is obviously Latin, the popular stuff mostly what they call meringue or salsa. The Venezuelan folk music is called musica llanera or musica folklorico. It's usually played on various acoustic instruments, including one called a cuatro, which looks a lot like a ukelele. I've heard this music on the radio, but only once in person. I went to a free concert of Venezuelan music. It was advertised as a Venezuelan Music Ensemble and included cuatro, flute, guitar, conga and other Latin percussion, trombone, stand-up bass and piano. It was put on by American Airlines and the Banco de Venezuela and was in the Museo de Bellas Artes in downtown Caracas. It was quite interesting, with several typically Venezuelan pieces and even some Gershwin and Ellington with a decidedly Latin interpretation. The crowd, unfortunately, was bigger than the hall—typical for a free concert anywhere in the world—and the hall was not air-conditioned..." Anyone interested in corresponding with Clay Butler, his address is Fast Courier Service, PO Box 527363 (ISLA), Miami, FL 33152.

From **Clayton Welch** (lifted, with his permission, from the Lima Dulcimer Society newsletter), a hint for an audio cassette which won't drive at normal speed. "If it's assembled with screws, take them out and lift off one side without disturbing the tape. Usually there's an inner liner of plastic or paper on each side of the cassette. I have found that the paper ones, in particular, warp from humidity to the point that they bind rather than guide the tape. If the liner is paper, try ironing it flatter. The ones I've found in some Memorex and K-Mart tapes are formed with raised spots to guide the tapes. The lazy way is to leave one liner out. I haven't had any malfunctions doing this. Making sure the tape remains in place, carefully replace the case. I start the screws and then tighten them, starting with the one in the center next to the pick-up, to make sure the case goes together evenly."

Folkcraft Instruments shared information received concerning a **Cimbalom World Congress** to be held October 30-November 4, 1991 in Hungary. The aim of the meeting is to get acquainted with kinds of cimbalom used in different countries (hackbrett, dulcimer, santur, yanchin, kantale, etc.), their literature, history and teaching. For information, contact the Allaga Géza Foundation, 1387 Budapest pf. 24. Hungary. Telephone (36-1) 252-6962. Fax: Cimbalom World Congress (36-1) 112-7281.

The Grand Rapids, Michigan *Press* did a nice feature article on **Jack and Shirley Folkertsma**, who have been conducting fretted dulcimer-building classes. The workshops have been well attended by students of all ages. Jack and Shirley have been building and selling dulcimers since 1972.

If you or your dulcimer club has been written up in the newspaper, don't forget to share a copy with Anna Selfridge (News and Notes), Judy Ireton (Clubs Column) or the DPN office?

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Dulcimer Clubs

edited by
Judy Ireton

Again we have been notified of several new clubs. Sally Hawley sends news of **Almost Heaven Hammered Dulcimer Society**. They meet the third Saturday of each month at 2:00 p.m. either at 425 Ninth Avenue, Charleston, West Virginia, or at the Fret N Fiddle Music Shop. Call Sally at 304/727-9833 for further information.

The **Folk Music Society** of Orange County, California is a "diverse group of people who love a variety of folk music and would like to hear and make music in their own backyards," according to a note from Shirley Davis. Their goal is to start a yearly festival. Contact Shirley at 714/536-2743 for times and dates of meetings.

The **Dunbar Cave Dulcimer Players Club** is the newest group in Tennessee. Bill and Genie Moore will be happy to give you information about the club. Call them at 615/645-1640 or write to them at 618 Idlewood Dr., Clarksville, TN 37043.

The **Columbine Dulcimer Club** of Lakewood, Colorado is not new, but I just received my first note from them. They meet irregularly, but are busy with the State Championships for Hammered and Mountain Dulcimer held at Buena Vista each year. Contact Mike Gowan at 12726 W. Virginia Ave., Lakewood, CO 80228, or 303/988-5024 for further information about the festival or the club.

Another new club, The **Hill Country Dulcimer Society**, can be reached at 413 E. College St., Fredericksburg, TX 78624. Marydale Lee, president of the group, writes,"Our Society's first meeting was held in January 1990. We had 26 players attend. After a year of fun, we now have 125 dulcimer players on our mailing list. About 60 players from the Texas Hill Country come every month to play with us. Most of our members play mountain dulcimer, but we welcome any hammered dulcimer player who would like to join our group."

The **Silver Strings Dulcimer Society** and the **Toledo Dulcimer Club** report great success with their exchange jam sessions. The last jam found the Michigan group traveling to Toledo for a session with new friends and new tunes, and, of course, a pot-luck dinner.

The **Westville Festival**, held in northern Georgia in April, admits all dulcimer players free if they are carrying their instruments. Those folks know good music!

The **Cincinnati Hammered Dulcimer Club** meets at the Highland Heights Civic Center in Highland Heights, Kentucky on the 2nd Wednesday of the month. Michelle Wolf can be contacted for further information at 6352 Hickorybark Dr., Loveland, OH 45140, or 513/575-0058.

I have mentioned before that one theme seems to jump out from all of the newsletters each quarter. This quarter was no exception. Many of you found it necessary to raise your dues to help meet the increase in the cost of postage. Several clubs found it necessary to discontinue their newsletters. Make sure, however, that you keep Dulcimer Players News informed of any change in address or contact people. If possible, use your zip code extension. We can't do anything about the postal increase, but we do want to keep in touch with you!

"The heart that holds a dream always has a song to sing."

More news from the DPN office...

Jacksonville, Florida has discovered the dulcimer. Mountain dulcimer classes are being taught regularly at Jacksonville University, as well as in the public school community education program. Folksinger and songwriter Lynn Wadley teaches both group classes and wrote to us about the Jacksonville players' enthusiasm for their new pastime. "We've formed a new mountain dulcimer club with about a dozen members at each meeting. Many of us plan to go to the Dulcimer Playing Workshop in Boone, North Carolina. We're even coming out with a dulcimer tee-shirt." For information on Jacksonville's dulcimer scene, contact Lynn Wadley at 6519 Lenczyk Drive, Jacksonville, FL 32211, or 904/743-1876.

A new dulcimer club has formed in the **Joliet, Illinois** area. The group meets on the second Thursday of each month at 7 p.m. at the Messiah Lutheran Church. For information, contact Marty Mudroch, 501 Old Hickory Rd., New Lenox, IL 60451, or 815/485-8819.

The **Deep South Dulcimer Association** was two years old in February. The group started with 8 couples (not all players) and has grown to about 35 couples. The players meet weekly and have a short teaching session at each jam for the beginners. The group has given concerts at senior citizen centers and nursing homes, at schools for heritage days, in costume at Fort Gaines (a Civil War fort) and at a shopping mall. Recently they opened for Odetta when she appeared at the Saenger Theatre in Mobile. For information, contact Jim Quint, 1554 Montclair Circle, Mobile, AL 36693, or 205/661-4481.

Another new group is **The Dulcimores** which meets at Finlay House in Columbia, South Carolina on the 1st Sunday of the month from 3-5 p.m. Contact Fran Cargill, 2100 Blossom St., Apt. 601, Columbia, SC 29205, or 803/799-1365.

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Events

edited by Anna Selfridge

This calendar includes events from mid-July until early November. Although we typed as carefully as we could, please don't show up at a festival until you verify the dates and other particulars! The October Dulcimer Players News will have late fall and winter activites. Please let us know about any festivities we should include. Deadline for the October DPN is August 1st. Send information to DPN at PO Box 2164, Winchester, VA 22601.

JULY

July-August • Kennett Sq., PA
Longwood Gardens will feature some dulcimer artists during this year's Festival of Fountains. All concerts are performed outdoors in a garden setting, with a rain location provided. Concerts are free with regular garden admission prices. Info: Longwood Gardens, PO Box 501, Kennett Square, PA 19348. 215/388-6741, ext. 451 or 2.

July 7-13 • Bethel, MO
Hammered Dulcimer Classes at the Bethel Colony School of the arts. Beginning and intermediate/advanced levels with Kansas master folk artist. Housing in student hostels; camping and motels nearby. Info: Bethel Colony School of the Arts, PO Box 127, Bethel, MO 63434.

July 7-Aug. 11 • Elkins, WV
Augusta Heritage Arts Workshops. Five weeks of classes, concerts, dances, etc., incluing 9 week-long dulcimer workshops, beginning to advanced. On-campus lodging and meals available. Info: Doug Hill, Augusta Heritage Center, Davis & Elkins College, Box CT, Elkins, WV 26241. 304/636-1903.

July 12-14 • Bliss, MI
Blissfest, with squaredance, performers, children's stage, clogging and special performances. Camping available; handicapped accessible. Info: Jim Gillespie, Box 441, Harbor Springs, MI 49740. 617/348-2815.

July 12-14 • Helen, GA
Appalachian Music Festival. Concerts, exhibitors, workshops, and dancing featuring traditional Irish, folk, bluegrass and old-time mountain music at Unicoi State Park. Info: Georgia Dept. of Natural Resources, 205 Butler St., SE, Suite 1258, Atlanta, GA 30334. 404/878-2201, ext. 283.

July 13-14 • Morris, IL
Gebbard Woods Dulcimer Festival sponsored by HANDS of Illinois. Workshops, concerts and jamming. Info: Kathy Fritz, PO Box 110, Downers Grove, IL 60515. 708/456-6292.

July 13-14 • Stamford, CT
High Ridge Folk Festival, with performances (including hammered dulcimer), workshops, craft exhibit at an early New England farm. Handicapped accessible. Info: Barbara Scribner, Stamford Museum and Nature Center, 39 Scofieldtown Rd., Stamford, CT 06903. 203/322-1646.

July 13-14 • Bath, OH
Old-Time Music Festival features performances, workshops in mountain dulcimer, children's activities, clogging, square dancing and crafts. Info: Hale Farm and Village, 2686 Oak Hill Rd., Box 296, Bath, OH 44210. 216/666-3711.

July 14-20 • Morehead, KY
Mountain Dulcimer Camp. Presented by Morehead State University, the camp includes in-depth classes in lap and hammer dulcimer, mini-classes, concerts, jam sessions, dancing, air-conditioned suites and classrooms. Info: George Eyster, Morehead State University, Morehead, KY 40351. 606/783-2077 (KY) 800/354-2090 (other states).

July 14-20 • Mendocino, CA
Mendocino Country Dance Camp: American Week. Workshops in contras and triplets, clogging, New England and Southern square dances. Info: Bay Area Country Dance Society, c/o Emily Flouton, 3372 Victor Ave., Oakland, CA 94602.

July 15-19 • Princeton, NJ
Hammered Dulcimer Playing, Intermediate Week. Prerequisite: Previous class or private study. More reels, jigs, waltzes, dance tunes, harmonies, syncopated rhythms and playing with a pianist. Graduate credit and campus housing available. Info: Westminster Choir College, Hamilton at Walnut, Princeton, NJ 08540. 609/924-7416, ext 227.

July 15-29 • Rio Grande, OH
The School of Homestead Living features dulcimer workshops (hammered and mountain) from beginning to advanced. Info: Kingsley Meyer, University of Rio Grande, Box 878, Rio Grande, OH 45674. 614/245-5353. (Ohio only: 800/282-7201)

July 18-21 • Evart, MI
Dulcimer Funfest at the Osceola County Fairgrounds. Concerts, workshops, open stage, jamming and sales booth. Camping available. Info: Donna Beckwith, 817 Innes NE, Grand Rapids, MI 49503. 616/459-6716.

July 19-21 • Bartelsville, OK
Dulcimer Days. Workshops for mountain and hammered dulcimer plus concerts. Info: Indian Territory Dulcimer Celebration, PO Box 471532, Tulsa, OK 74147. 918/744-8928.

July 20-21 • Buena Vista, CO
High Country Folklife Festival, with dulcimer and fiddle contests, storytellers, craft and food booths, folk music in beautiful surroundings. Camping available; handicapped accessible. Info: High Country Folklife Festival, PO Box 28, Buena Vista, CO 80211. 719/395-6612.

July 20-21 • Gallipolis, OH
The Ohio Valley Dulcimer Festival features concerts, workshops, open stage, jamming, exhibitors, and activities for children. Info: Tim Nyros, The French Art Colony, PO Box 472, Gallipolis, OH 45741. 614/446-3834.

July 20-26 • Mendocino, CA
Country Dance Camp: English Week. Workshops in English country dance, morris, sword, English clog, New England contra and couple dancing. Info: Bay Area Country Dance Society, c/o Emily Flouton, 3372 Victor Ave., Oakland, CA 94602

continued on the next page

July 26-Aug. 3 • Mendocino, CA
Lark In The Morning Music Camp. Music and dance, workshops, dances, parties, harps to hurdy gurdies, bagpipes to belly dance. Camping and childcare available. No pets or day visitors. Info: Lark In The Morning, Box 1176, Mendocino, CA 95460. 707/964-5569.

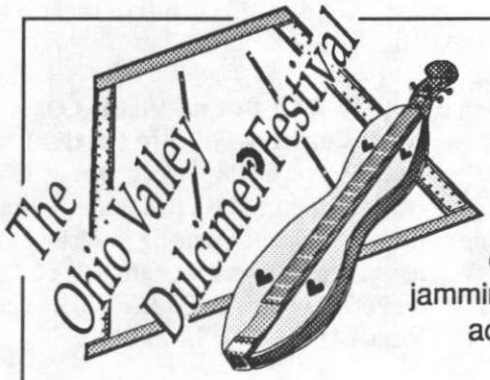
July 26-28 • Binghamton, NY
Cranberry Dulcimer Gathering. Held at the Unitarian Universalist Church. Workshops (mountain and hammer dulcimers, autoharp) concerts, open stage, contra-dancing and jamming. Camping avail. Info: Ed Ware, 1259 Fowler Place, Binghamton, NY 13903. 607/669-4653.

July 26-28 • Louisville, KY
Kentucky Music Weekend. Concerts, workshops, dances and crafts at Iroquois Park. Also see July 29th listing. Info: Nancy Barker, Box 651, Bardstown, KY 40004. 502/348-5237.

July 27-28 • Indianapolis, IN
Eagle Creek Folk Music Festival. Solo and group performances including mountain and hammered dulcimers, autoharp, guitar and fiddle. Info: Dave and Sue Beard, Central Indiana Folk Music & Mt. Dulcimer Society, PO Box 1503, Indianapolis, IN 46206. 317/462-9681.

July 27-28 • Kirtland Hills, OH
Little Mountain Folk Festival, with traditional music, performances, exhibits, food, country dance, workshops, jamming and arts and crafts. Info: Eric Cardinal, Lake County Historical Center, 8610 King Memorial Rd., Mentor, OH 44060. 216/255-8979.

July 27-28 • Rockford, IL
Folk Music Festival. Rockford Museum and Midway Village. Performances, workshops, jamming and dance, featuring hammered & mountain dulcimers. Info: Rock River Friends of Folk Music, 6799 Guilford Road, Rockford, IL 61107. 800/521-0849 (IL) 800-423-5361 (outside IL).



July 20 and 21, 1991

concerts • workshops • jamming • vendors • children's activities • camping

Mitzie Collins • Jerry Rockwell • Kendra Ward • Trish Dillon • Eddie & Robert Heibert • Bob Hutchinson • The Sunday Circle Dulcimer Band • Vera & Henrietta Frazier • Ron Ewing • The Lost Echo String Band • Andy Beyer • Ellen Ford • Loretta Buynar • and more...

For more information, contact:
Brent Adkins, The French Art Colony
P.O. Box 472 • 530 First Avenue • Gallipolis, Ohio 45741
(614) 446 - 3834

The Hottest Festival of the Summer!

July 27-28 • Enumclaw, WA
Northwest Scottish Highland Games & Clan Gathering. Dancing, piping, drumming, bands, athletics, harpers' circle. Vendors, crafts and children's activities. Camping available; handicapped accessible. Info: Sharon L. McBride-Ritelis, 8802 Meridian ave., N., Seattle, WA 98103. 206/522-2541.

July 27-Aug. 3 • Plymouth, MA
Pinewoods Music & Dance Camps: Folk Music Week. Concerts, jam sessions, song swaps, music lessons and country dancing. Partially handicapped-accessible. Info: Country Dance & Song Society, 17 New South St., Northampton, MA 01060. 413/584-9913.

July 28-Aug. 24 • Kingston, NY
Ashokan Fiddle & Dance Workshops. Four weeks: Northern week, teacher's playshop, western & swing and Southern week, with different instructors on various instruments. Camping and scholarships available. Info: Jay Ungar, RD 1, Box 489, West Hurley, NY 12491. 914/338-2996.

July 29-Aug 2 • Louisville, KY
Kentucky Music Week. Instruction in fretted and hammer dulcimers and other instruments plus singing and a finale concert. Info: Nancy Barker, Box 651, Bardstown, KY 40004. 502/348-5237.

July 29-Aug. 5 • Aurora, Ont.
The Woods Music and Dance Camp, with classes, workshops, food, concerts, dances and singarounds. Some camping; handicapped accessible. Info: Woods Music & Dance Camp, Shelly Romalis, 20 Windley Ave., Toronto, Ontario, Canada M6C 1N2. 416/657-1708.

July 30-Aug. 4 • Swannanoa, NC
Great Smokies Song Chase, features performances and seminars, workshops in songwriting, publishing and the business side of music. Held at Warren Wilson College. Camping available; handicapped-accessible. Scholarships avail. Info: Billy Edd Wheeler, Box 7, Swannanoa, NC 28778. 704/686-5009.

AUGUST

August 1-3 • Asheville, NC
Mountain Dance and Folk Festival. Clogging and figure dancing, oldtime and bluegrass music, ballads, dulcimers, storytelling. Handicapped accessible. Info: Jackie Ward, Ashville Area Chamber of Commerce, PO Box 1011, Asheville, NC 28802. 800/548-1300 (NC), 800/257-1300.

August 1-4 • Dauphin, Man.
Canada's National Ukrainian Festival, with entertainment, workshops, dance, displays, arts & crafts and foods. Camping avail.; handicapped-accessible. Info: Ukrainian Festival, 119 Main Street South, Dauphin, Manitoba, Canada R7N 1K4. 204/638-5645.

Aug 2-4 • Ferrisburg, VT
Champlain Valley Festival. Traditional music (including hammered and mt. dulcimer), dance, storytelling, workshops, concerts, crafts and children's programs. Camping and motels nearby. Handicapped accessible. Info: Mark Sustic, PO Box 163, Fairfax, VT 05454. 802/849-6968.

August 2-4 • Parma, OH
Irish Cultural Festival, with music, dance, games, arts, crafts, storytelling, and workshops. Camping avail.; handicapped-accessible. Info: John O'Brien, 14708 Westland Ave., Cleveland, OH 44111. 216/251-0711.

August 2-9 • Sidmouth, Devon
Sidmouth International Festival of Folk Arts. Folk and roots music and dancing in over 500 events. Handicapped accessible. Camping avail. Info: John Dowell, Festival Office, 6 East Street, Sidmouth, Devon, England EX10 8BL. 0395-515134.

August 2-11 • L'Orient, France
Festival Interceltique de L'Orient. Huge annual international gathering of the Celts: musicians, singers, actors, artists, lecturers. Contests, workshops, crafts. Camping available. Handicapped accessible. Info: Place de L'Hotel de Ville, L'Orient, France 56100. 033-97.21.24.29.

August 3-4 • Orlando, FL
International Harmonica Festival at Disneyland, featuring workshops, performances and forums. Info: Greg Glover, Disneyland, PO Box 3232, Anaheim, CA 92803. 714/999-4000.

August 5 • Canmore, Alberta
Heritage Day Folk Festival, a family-oriented festival with performers, crafts, children's activities, mimes and magicians and food booths. Includes hammered dulcimer workshop/performance. Camping avail.; handicapped accessible. Info: Canmore Heritage Day Folk Festival, PO Box 998, Canmore, Alberta, Canada T0L 0M0. 403/678-2524.

August 5-8 • Mt. View, AR
Summer Hammered Dulcimer Workshop at the Ozark Folk Center. Intensive sessions, beginning and intermediate levels. Info: Ozark Folk center, PO Box 500, Mountain View, AR 72560. 501/269-3851.

August 9-11 • Hamilton, Ont.
Festival of Friends, with musical entertainment, dance and theatre. Camping avail.; handicapped accessible. Info: Creative Arts, Inc., 401 Main Street West, Hamilton, Ontario, Canada L8P 1K5. 416/525-6644.

August 9-11 • Shawano, WI
Old Time Music & Crafts Festival. Irish harp, pennywhistle, vintage jazz, swing and folk music at Mielke Theatre Park. Info: PO Box 213, Shawano, WI 54166. 715/526-9856.

August 9-16 • Broadstairs, Kent
Broadstairs Folk Week. Concerts, dances, ceilidhs, workshops, children's events, torchlight processions, and crafts. Info: Foreshore Festival Office, Harbour St., Broadstairs, Kent, England CT10 1EU. 011-44-843-65670.

August 10 • Midland, MI
Folk Music in the Dow Gardens. Music, dulcimers and dancing. Info: Jerry Hickman, 5805 Highland Dr., Midland, MI 48640. 517/631-7153.

continued on the next page

WV WALNUT VALLEY FESTIVAL

20th Anniversary
WINFIELD, KANSAS
FAIRGROUNDS
September
19, 20, 21, 22, 1991

FEATURING:
- De Dannan
- John McCutcheon
- New Tradition
- Mark O'Connor
- Front Porch String Band
- Bill Staines
- Cathy Barton & Dave Para
- Lynn Morris Band
- David Schnaufer
- Lilah Gillett

National Mountain Dulcimer Championship
September 20th

National Hammered Dulcimer Championship
September 21st

$32,136
IN CONTEST PRIZES

Prize Instruments by Luthiers
Round Family Dulcimer Co.
Lynn McSpadden
Russell Cook
R. L. Tack & Son Dulcimer Co.

Write for more information

walnut valley association, inc.
918 Main P. O. Box 245
Phone (316) 221-3250
Winfield, Kansas 67156

August 12-16 • Milwaukee, WI Irish Summer School and Festival. Intensive 20-hr. workshop, including Irish music on hammered dulcimer (intermediate to advanced level), storytelling, dance, history. Camping avail.; handicapped-accessible. Info: Irish Festivals, Inc. PO Box 413, Milwaukee, WI 53201. 414/229-5879.

August 16-18 • Hoosick, NY Adirondack Folk-Gospel Festival. Workshops, contradance. Camping available; handicapped-accessible. Info: Field Horne, PO Box 24, Saratoga Springs, NY 12866. 518/587-4962.

Aug. 16-18 • near Garbersville, CA Pacific Northwest Kindred Gathering. Mountain dulcimer merriment in Northern California at the Kicking Mule Records Ranch on the Eel River; workshops, concert. Camping available. No pets. Info: Susan Howell, Box 1424, Mendocino, CA 95460. 707/937-1438.

August 16-18 • Owen Sound, Ont. Summerfolk Festival, with music, dance, workshops, crafts and children's area. Camping available; handicapped-accessible. Info: Georgian Bay Folk Society, Nell Glenn, PO Box 521, Owen Sound, Ontario, Canada N4K 5R1. 519/371-2995.

Aug. 24-Oct. 13 • Crownsville, MD Maryland Renaissance Festival. A 16th-century English fair, including hammered dulcimer. Saturdays, Sundays and holidays for 8 weekends. Features over 200 performers. Info: Renaissance Festival, c/o Maggie's Music, PO Box 4144, Annapolis, MD 21403. 301/266-7304.

Aug 28-Sept 2 • Avoca, IA Old-Time Country Music Contest and Festival. Contests for hammered and mountain dulcimers among many other instruments at the Pottawattamie County Fairgrounds. Camping available. Info: PO Box 438, Walnut, IA 51577. 712/784-3001.

Aug 29-Sept 2 • Yosemite, CA West Coast Women's Music & Comedy Festival. Music, comedy, dancing, crafts and workshops. Camping available. Info: (send SASE) Festivals, 15842 Chase St., Sepulveda, CA 91343. 818/893-4075.

Aug. 30-Sept. 1 • La Crosse, WI Great River Traditional Music and Crafts Festival. Music and dance workshops, crafts demonstrations and sales, ethnic food and children's area. Info: 119 King St., La Crosse, WI 54601. 608/785-1434.

Aug. 30-Sept. 1 • Rossall, Fleetwood Fylde Folk Festival. Music, song, and dance with ceilidhs, workshops, singarounds, various competitions. Camping available; handicapped accessible. Info: Alan bell, 55 The Strand, Rossall, Fleetwood, England FY7 8NP. (03917)2317.

Aug 31-Sept 1 • Brasstown, NC Labor Day Family Music and Dance. Music and dance programs for all

8th

September 20, 21, & 22 1991

Autumn Hills Dulcimer Festival

CARRIE CROMPTON * MALCOLM DALGLISH
NEAL HELLMAN * MADELINE MacNEIL
NO STRINGS ATTACHED * LINDA RUSSELL

Contra Dance with Pat Rust

Formal Concerts • Mini-Concerts • Contra Dancing
Beginner - Intermediate Workshops • Advanced Workshops

New Location! at beautiful Camp Washington, a 300 acre facility in Lakeside, CT near Litchfield, CT.

CAMPING ON SITE • LODGING • FOOD SERVICE
All events will be held indoors in case of inclement weather

Write or call for registration forms or additional information.
AUTUMN HILLS • BOX 807 • WINSTED, CT 06098
Info Line (203) 379-7685 Telephone during the festival (203) 567-9623

SPONSORED BY: Folkcraft Instruments and the Northwest CT Arts Center

ages, plus games and workshops. Info: John C. Campbell Folk School, Brasstown, NC 28902. 704/837-2775 or 800/837-2775.

Aug. 31-Sept 2 • Alderpoint, CA Eel River Music Camp. Workshops for acoustic instruments, singing and dance plus camp out. Includes activites for dulcimer players. Info: Kicking Mule Records Music Camp, PO Box 158, Alderpoint, CA 95411. 707/926-5312.

Aug. 31-Sept. 1 • Brandywine, MD Fall Musical Weekend at Cedarville State Park. Workshops, jamming, singing, campfire music and open stage plus activities for dulcimer players. Camping available. Info: Keith Young, 3815 Kendale Rd., Annandale, VA 22003. 703/941-1071.

SEPTEMBER

September 7-8 • Cooksburg, PA Sawmill Great Dulcimer Round-Up. Classes for all levels of mountain and hammered dulcimers, concert, sales, open stage, jamming, food, and demonstrations. Info: Sawmill Center for the Arts, PO Box 180, Cooksburg, PA 16217. 814/927-6655.

Sept 8-14 • Brasstown, NC Hammered Dulcimer Playing Workshop to be held at the Folk School. Info: John C. Campbell Folk School, Brasstown, NC 28902. 704/837-2775.

September 13-15 • Shepherdstown, WV Upper Potomac Dulcimer Festival. Workshops, repertoire classes, concerts, rentals and private lessons on the hammered dulcimer (only!). All levels. Info: Joanie Blanton, PO Box 1474, Shepherdstown, WV 25443. 304/263-2531.

September 9-22 • Winfield, KS Walnut Valley Festival. 20th Anniversary Celebration, with national contests on hammered and mountain dulcimer, guitar, mandolin, fiddle, banjo and autoharp, plus workshops, concerts and arts and crafts fair. Info: Bob Redford, PO Box 245, Winfield, KS 67156. 316/221-3250.

September 20-22 • Lakeside, CT Autumn Hills Dulcimer Festival, with formal concerts, mini-concerts, contra dancing and workshops. Info: Autumn Hills, PO Box 807, Winsted, CT 06098. 203/379-7685

September 21-22 • Newport, PA Little Buffalo Festival of the Arts. Performances, music, dance, theatre, arts, crafts, food, and children's activities. Camping available; handicapped-accessible. Info: Dayle Spitler, Perry Co. Council of the Arts, PO Box 354, Newport, PA 17074. 717/567-7023.

September 21-22 • Huntsville, AL Mountain Dulcimer Festival, with performances, jam sessions, and dulcimer sales booths at the Burritt Museum and Park. Camping available; handicapped-accessible. Info: Henry Clinkenbeard, 816 Tannahill Dr., SE, Huntsville, AL 35802. 205/828-3517.

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Third Time's The Charm

Memphis Dulcimer Festival

September 26, 27, and 28

(Thursday Evening, All Day Friday & Saturday)

Maddie MacNeil, Janita Baker, Dan Duggan, Leo Kretzner, Larkin Kelley Bryant, Helicon, Storyteller Donald Davis, Fydlstyx, Ron Ewing, Ed Hale, Steve Mayfield, Jan Goodsite, Susan Boyer Haley, Autoharpists Becky Blackley and Tom Schroeder, Quebecois Lutist Jean Crepeau, Blues Musicologist David Evans, and from Cape Breton, Nova Scotia, Fiddler-Stepdancers Natalie MacMaster and Ashley MacIssacs, and lots more . . .

Offering 200 hours of Workshops and Performances in Fretted and Hammered Dulcimer, Autoharp, Banjo, Fiddle, Guitar, Whistle, Traditional Dance, Song, Storytelling, and Lots of Interests for Non-Players . . .

• *Vendor Inquiries Welcome* •

For a Free Informational Flyer Write To:
Larkin Kelley Bryant
Memphis Dulcimer Festival
95 North Evergreen Street
Memphis, Tennessee 38104
(901) 725-6976

Supplies for Dulcimer Makers From Folkcraft

Folkcraft is your source for instrument making supplies. All wood is carefully dried and seasoned. Tops, backs, sides, and fingerboards are sanded to exact tolerances and matched. You'll also find quality accessories and strings, and quick delivery.

Items within the same category may be combined for quantity discounts. Example: 4 walnut backs 2 cherry backs, use the 6-11 price for each. Orders for 50 or more pieces in the same category receive a 10% additional discount from the 12 and up price.

DULCIMER BACKS

Dimensions 7" x 32" x 1/8" for 1 pc
8" x 32" x 1/8" for 2 pc (two 4" pcs)

Item #		1-5	6-11	12&up
501	Cherry 1 pc	7.10	6.75	6.10
502	Cherry 2 pc	7.10	6.75	6.10
503	Walnut 1 pc	7.70	7.35	6.60
504	Walnut 2 pc	7.70	7.35	6.60
505	Hond. Mahogany 1 pc	7.30	6.95	6.25
506	Hond. Mahogany 2 pc	7.30	6.95	6.25
507	Bdseye Maple 1 pc	8.95	8.50	7.65
508	Bdseye Maple 2 pc	8.95	8.50	7.65
509	Curly Maple 1 pc	9.20	8.70	7.85
510	Curly Maple 2 pc	9.20	8.70	7.85
511	E. Indian Rosewd 2 pc	17.45	16.60	14.95
513	Padauk 1 pc	8.40	8.00	7.20
514	Padauk 2 pc	8.40	8.00	7.20

SOUNDBOARDS

Dimensions 7" x 32" x 1/8" for 1 pc
8" x 32" x 1/8" for 2 pc (two 4" pcs)
Sitka Spruce and W.R. Cedar are vertical grain

550	No. 1 Spruce 1 pc	7.80	7.40	6.70
551	No. 1 Spruce 2 pc	7.40	7.05	6.35
553	W.R. Cedar 1 pc	7.40	7.05	6.35
554	W.R. Cedar 2 pc	7.40	7.05	6.35
555	Butternut 1 pc	7.70	7.30	6.60
556	Butternut 2 pc	7.70	7.30	6.60

DULCIMER SIDE SETS

Dimensions 2" x 32" x 1/10" (2 pcs)

601	Cherry	3.25	2.90	2.60
602	Walnut	3.55	3.20	2.90
603	Hond. Mahogany	3.35	3.00	2.70
604	Bdseye Maple	4.75	4.25	3.85
605	Curly Maple	4.85	4.35	3.90
606	E. Indian Rosewd	8.75	7.90	7.10
608	Padauk	3.90	3.55	3.15

FINGERBOARDS

Dimensions 3/4" x 32" x 1 1/2"

650	Cherry	7.10	6.75	6.10
651	Walnut	7.70	7.35	6.60
652	Hond. Mahogany	7.30	6.95	6.25
653	Clr Maple	6.45	6.15	5.50
654	Bdseye Maple	8.45	8.05	7.25
655	Curly Maple	8.70	8.25	7.45
656	E. Indian Rosewd	19.75	18.75	16.90
658	Padauk	8.40	8.00	7.20

NUT, BRIDGE & FRET SLOTS PRE-CUT FOR 27"

PATTERN (18 FRET SLOTS) $2.00/FINGERBOARD

DELRIN PLASTIC NUT AND BRIDGE STOCK

700 To fit above $1.00 per ft.

DULCIMER PEG HEADS

Dimensions 1 1/2" x 3" x 8" for 1 pc Circle: 1 pc or 2 pc
1 1/2" x 3" x 8" (two 3/4" pcs)

750	Cherry	4.85	4.35	3.90
751	Walnut	5.35	4.80	4.30
752	Hond. Mahogany	5.00	4.50	4.05
753	Bdseye Maple	5.55	5.00	4.50
754	Curly Maple	5.70	5.15	4.60
755	E. Indian Rosewd	14.60	13.15	11.80
757	Padauk (2 pc. ONLY)	5.90	5.30	4.75

DULCIMER TAIL BLOCKS

Dimensions 2" x 1 1/2" x 3"

850	Cherry	2.00	1.80	1.60
851	Walnut	2.10	1.90	1.70
852	Hond. Mahogany	2.00	1.80	1.65
853	Clr Maple	1.85	1.65	1.50
854	Bdseye Maple	2.15	1.95	1.75
855	Curly Maple	2.20	1.95	1.75
856	E. Indian Rosewd	7.30	6.55	5.90
858	Padauk (2 pc. ONLY)	2.25	2.00	1.80

DULCIMER TUNING PEGS

MACHINE HEADS – individuals with screws, for horizontal mounting, white plastic button

3024	set of 4	$7.30	3026	49-144	$1.40 ea.
3025	5-48	$1.55 ea	3027	145 & up	$1.25 ea.

GROVER "PERMA-TENSION" – pegs with pearloid buttons (Set of 4)
3030 (**1 Set**) $29.50 (**2-4**) $23.50 (**5-11**) $19.60 (**12 & up**) $14.75
3040 Rosewood button add $2.00/set

FRICTION PEGS
3050 Ebony $2.50 ea. 3060 Rosewood $2.25 ea.

STEWART -MACDONALD FIVE-STAR DULCIMER PEGS
Pearloid button (Set of 4)
3065 (**1 Set**) $61.95 (**2**) $54.60 (**3-5**) $37.75 (**6 & up**) $33.98

STRINGS Bulk Packed (Combine Sizes for Best Discount)

Plain Sizes .009 - .013 Wound Sizes .020 - .026

	Plain Sizes	Wound Sizes
1-12 Strings	.45 ea.	1.15 ea.
13-48 Strings	.25 ea.	.95 ea.
49-144 Strings	.20 ea.	.75 ea.
145-288 Strings	.15 ea.	.55 ea.
289 & Up Strings	.12 ea.	.45 ea.

— SPECIFY BALL OR LOOP END —

FRET WIRE 18% Nickel-silver, Pre-straightened, 2' lengths

4090	per foot	$.85
5000	1/4 lb. (about 19')	$8.10
5010	1 lb.	$25.00

DULCIMER CASES CHIPBOARD Flock Lined

TEARDROP 37-1/2" x 7-1/2" x 4"
5016 (**1**) $28.50 (**2**) $22.80 ea. (**3-5**) $19.00 ea. (**6 & up**) $14.98 ea

HOURGLASS 39-1/2" x 4" deep. Lower curve 7-1/2" , upper curve 6", scroll width 4"
5015 (**1**) $28.50 (**2**) $22.80 ea. (**3-5**) $19.00 ea. (**6 & up**) $14.98 ea

ZITHER TUNING PEGS Nickel plated

11002	each	.30	11020	Pkg. of 500	75.00
11000	Pkg. of 50	12.50	11030	Pkg. of 1000	110.00
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September 26-28 • Memphis, TN
Memphis Dulcimer Festival, featuring performances and workshops on hammered and mountain dulcimers, autoharp, banjo, etc. Info: Memphis Dulcimer Festival, 95 N. Evergreen St., Memphis, TN 38104. 901/725-6976.

September 28-29 • Madison, IN
Chautauqua of the Arts features arts and crafts demonstrations, music (dulcimers included) and ethnic foods. Info: Dixie McDonough, 1119 W. Main st., Madison, IN 47250. 812/265-5080.

OCTOBER

October 18-20 • Dennis, MS
Dulcimer Day at Tishomingo State Park features open stage and jamming. Info: Archie Lee, Rt. 3, Box 494, Red Bay, AL 35582.

October 20-26 • Brasstown, NC
Fall Dance Week at the John C. Campbell Folk School. Appalachian music, crafts, dancing, storytelling, nature studies, and food. Info: John C. Campbell Folk School, Brasstown, NC 28902. 704/837-2775.

Oct. 30-Nov. 4 • Hungary
Cimbalom World Congress. Concerts, lectures, and sales. Info: Allaga Géza Foundation, 1387 Budapest pf. 24 Hungary. (36-1) 252-6962.

November 2 • Mobile, AL
Deep South Dulcimer Assn. Festival. For details, contact Kerry Breithaupt, 5422 Greenleaf Rd., Mobile, AL 36693. 205/666-0131.

November 1-3 • East Troy, WI
Stringalong Weekend, with workshops, concerts, singing and dancing. Dulcimer activities. Bring or rent an instrument. Info: UWM Folk Center, Ann Schmid, PO Box 413, Milwaukee, WI 53201. 414/229-4177.

Musical Reviews

edited by Carrie Crompton

Heart's Ease

Madeline MacNeil, Turquoise Records, Whitesburg, KY 41858 (cassette, CD)

In *Heart's Ease* Maddie MacNeil and colleagues Seth Austen, Ralph Gordon, Freyda Epstein and others have produced a recording overflowing with joyous melody and abundant energy. Maddie's dulcimer playing is so effortless that it was only after listening many times that I began to comprehend the daunting technical level required to master these pieces. The music, while featuring the dulcimer, is certainly not what is generally understood to be folk music. Chamber music, using folk instruments, is the best definition that I can come up with. Included are a guitar-dulcimer arrangement of the Two-part Invention in A minor by J.S. Bach; the Etude in C by Fernando Sor, originally for guitar, here played as a dulcimer solo; Playford dance tunes, including the title tune, played as ensemble pieces; and a medley of O'Carolan harp tunes, remarkably performed as a dulcimer solo. The one contemporary selection, Circle Dance by Seth Austen, is performed as a hammered dulcimer, flute and cello trio and has an authentic 18th-century feel that fits perfectly with the other pieces.

I was annoyed over the lack of liner notes, and I'm going to give a severe finger shaking to whomever is responsible for telling us absolutely nothing about the music, instrumentation, and performers for each piece! I should be about as well versed as most listeners, and maybe more informed than many, and yet I had no background information about the Sonata in G by Melchoir Chiesa. I called Maddie and learned that it was written for hackbrett and continuo (which could be any keyboard instrument) in the 18th century by Chiesa, an Italian composer living in Germany. (I also learned from Maddie that those interested in ordering the Chiesa, or other 18th century hackbrett pieces, can write, in German, to Musikverlag Josef Preissler, Brauhausstrasse 8, Munchen 1, Germany.) Another piece that I would have liked more background information on was the Beethoven Sonatina in C, written for mandolin and fortepiano.

The available space on the cassette's J-card and the compact disc's inlay card could have been better used to give the music the additional contextual information that it and the performers deserve. I hope that the lacking liner notes will be added on future repressing. Meanwhile, I wholeheartedly recommend Heart's Ease.

Mitzie Collins

The Classic of the Cimbalom

Aladár Rácz, Hungaroton Records White Label Series, Dist. by Qualiton Imports, N.Y. Available from House of Musical Traditions, 7040 Carroll Ave., Takoma Park, MD 20912 (record)

Aladár Rácz (pronounced Olodahr Rahts) was born in 1888 to a musical gypsy family in Hungary. Early in this century he began to play Baroque music on the cimbalom. This makes up the main part of the recording: Couperin, Scarlatti, Daquin, and Dandrieu, along with some relaxed and subtle improvisations on Hungarian tunes and a Stravinsky polka and waltz. Stravinsky was an admirer of, and wrote for, Rácz. "Ragtime," a 1918 composition for small orchestra and cimbalom, is an example. Rácz had some influence on Stravinsky as well; you can hear cimbalom idioms in some of the piano parts of the ballet "Pulcinella." Rácz was also a prominent teacher, and seems to be the originator of the formal Hungarian classical school of cimbalom playing.

On this recording, Rácz adapts harpsichord music to the cimbalom, having the piano take the bass accompaniment while he plays the ornamented melody line. Not a bad approach; Tony Iordache, the great Romanian cimbalom player, could perhaps have done it all, but it would have sounded a lot more frantic, and some of the ornaments would have been dropped. Rácz was a calm player. There's a little gypsy in the way he accelerates some of his runs, but measure and balance predominate. The result is quite nice. Is there a catch? Well, this is a remastered recording, obviously done some time before his death in 1958, though the liner notes don't specify when. Going digital has removed the noise, but the cimbalom sounds more harsh and brittle than in most recordings. Still, Rácz has great charm. Listen to him play Couperin for a bit and he'll win you over.

Nicholas Blanton

Dancing With The Strawman

Jem Moore and Ariane Lydon, Amallama 14159, Box 1352, Marietta, GA 30061 (cassette, CD)

This beautiful, well-produced recording is almost too much of a good thing. Jem Moore — virtuoso on the hammered dulcimer, Irish flute, penny whistle, and various percussion instruments and Ariane Lydon, a fine guitarist who also plays harp and bodhran and has a lovely, clear voice — have created a recording that shows off all their talents. Trouble is, the talents of Jem and Ariane (known professionally as Passages until recently) are so wide-ranging that the listener ricochets from South American sounds to Celtic melodies to (dare I say) New Age styles. My own preference is for recordings that are more "all of a piece," but please lay aside this quibble, and enjoy the variety in Dancing With The Strawman.

This is the fourth recording by this talented duo, who travel incessantly and are veteran street performers as well as national festival and coffee house regulars. Timothy Britton's expertise as producer, as well as his Uilleann pipe playing on three selections, add immeasurably to this all-acoustic production.

One of the most effective selections is the opening piece, "Por Falta De Charango" where Jem plays dulcimer and Ariane plays two harp parts. Two of the three songs that Ariane sings are in Spanish, and her fluency is obvious. (Her father worked for the United Nations, and she gew up in South America and France.) In the Celtic realm, Jem's flute playing is quite good, and dulcimer players will be impressed by his solo rendition of "Death of Queen Jane."

Each of the fourteen titles is a carefully crafted presentation. Dancing With The Strawman is good listening, and I recommend it.

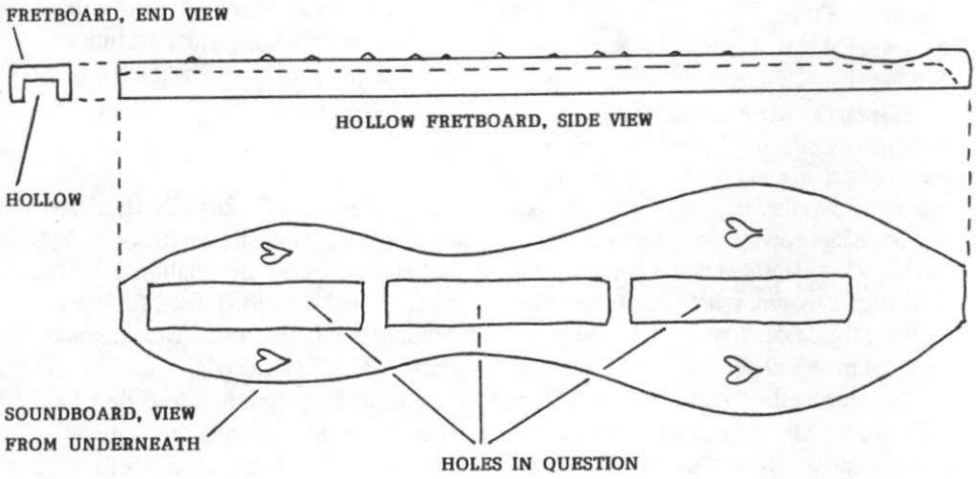
Mitzie Collins

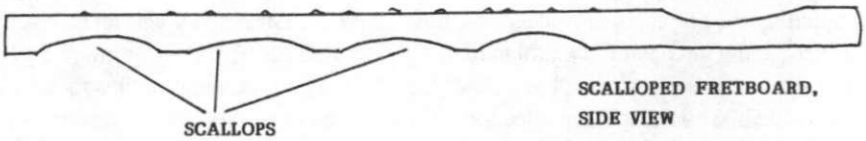
Send books, albums and tapes for review to Carrie Crompton, 11 Center Street, Andover, CT 06232.

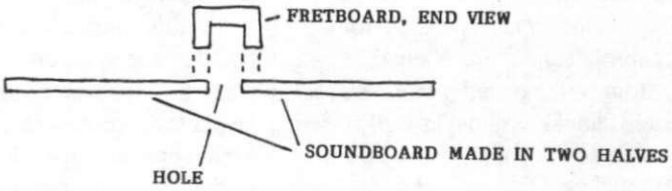
Technical Dulcimer

by Sam Rizzetta

I am in the process of building a mountain dulcimer and have come across a problem for which I cannot find an answer. I have noticed that on many dulcimers there is a long, narrow hole in the soundboard directly under the fretboard. I need to know the dimensions of this hole. Any information you can give would be greatly appreciated!







The holes you mention are illustrated in the accompanying sketch. The presence or absence of these holes, as well as any variation in size, will have no discernible influence on the sound or utility of the instrument.

The idea for such holes may date back to the mid-19th century, when zither-like instruments were made and played in Pennsylvania. Many of the Pennsylvania German "Zitters," as they were known, appear to be little more than large, hollow fretboards. It is common for zithers of all types to be played by placing them on a table, box, or case, which transfers the vibration of strings to the larger object, providing a louder sound. It is thought that the Appalachian style fretted dulcimer, an evolution of the German zitter, may have been formed by permanently attaching the fretboard/zitter to a box, which might normally be needed for playing anyway. Such early fretted dulcimers usually had soundholes in the fretboard, since the fretboard was a hollow, vibrating box. It may have been thought that holes in the back between the fretboard/box and the soundbox were a good idea. Not only that, but many dulcimer soundboards seem to be made in two halves, one to each side of the fretboard. These do not always meet under the center of the fretboard. If the fretboard remains hollow and open to the back, or underneath, then the result is an opening between the fretboard and the larger soundbox, the holes you ask about.

There is no desirable quality of tone or structural advantage that I perceive due solely to these holes. Some of the best-sounding and most durable fretted dulcimers I've played did not have such holes. Making the fretboard hollow does provide a lighter weight instrument which usually does produce a tone that is a bit louder and richer. Should the soundboard wood be particularly heavy and thick, the holes might help the tone very slightly by reducing some weight.

Another scheme for lightening the fretboard is to scallop it from underneath. With the scallops, no holes are needed in the soundboard under the fretboard. Some very fine dulcimers are made with scalloped fretboards, as well as with hollow fretboards. But beware of trying to make the fretboard, or fretstaff, too light. It must resist the stress of strings and playing, and stay straight and level. And too light an instrument may lack warmth and power.

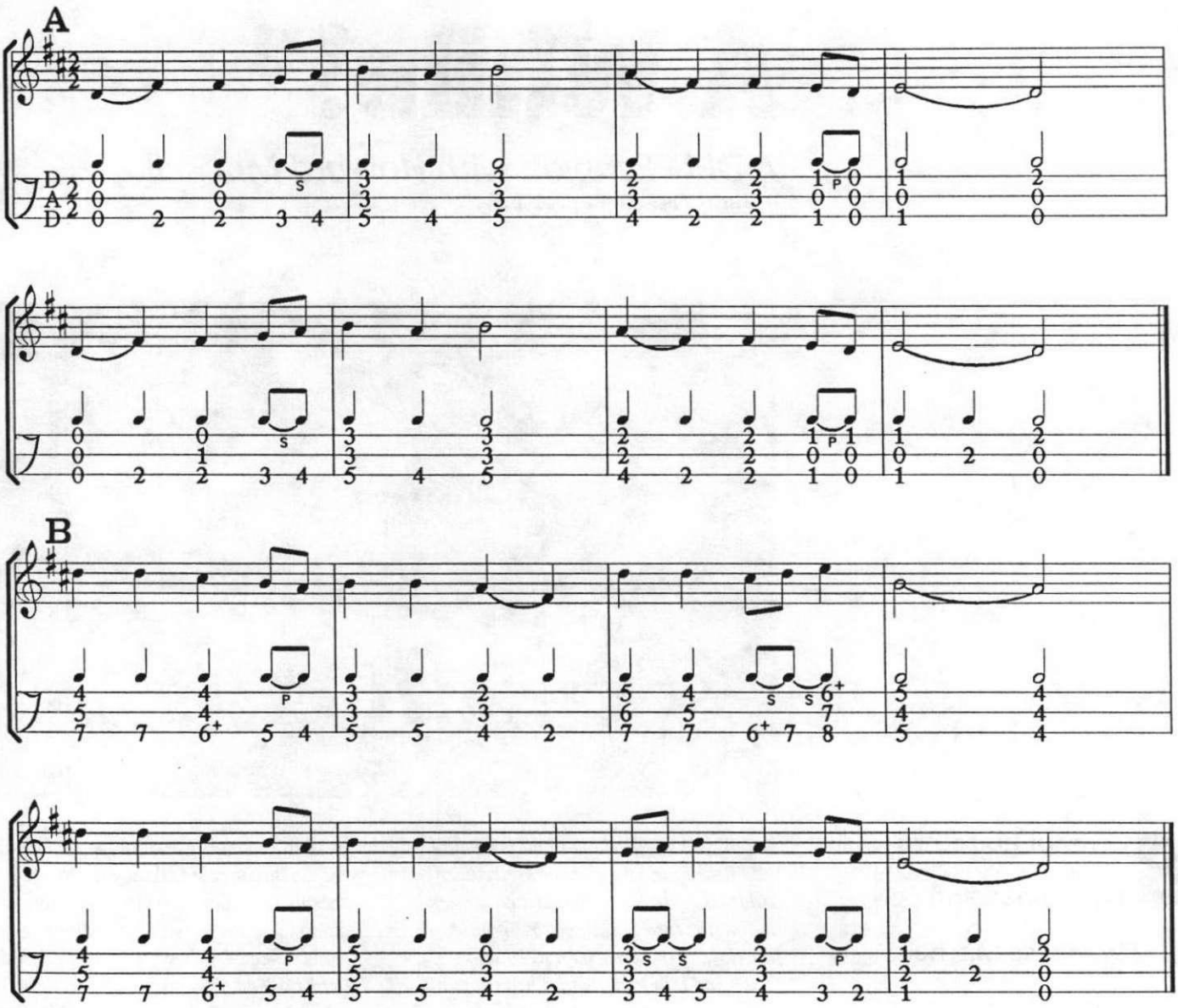
Euro Tunes

by David T. Moore

Tuning: D-A-dd
(Mixolydian)

Jamaica (II)

John Playford, 1670
English Country Dance
Tablature © David Moore 1985

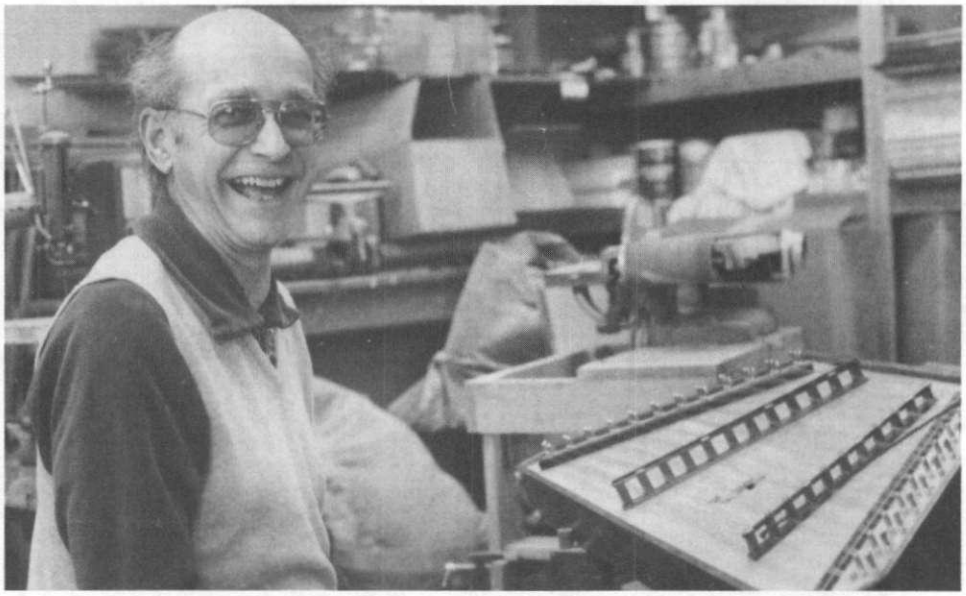


David Moore is on vacation!

"Hey Howie, It's Been A While!"

A DPN Reunion with Howard Mitchell

by Erik R. Blomstedt • Joliet, Illinois



By way of his recordings, books, and personality, Howie Mitchell was a catalyst for many a beginning dulcimer player and builder. After far too many years it's good to catch up with him again.

"Well, you would think I had just said I had heard Lincoln give the Gettysburg Address... He certainly must have been before the turn of the century, if not from the days of the American Revolution... They find it incredible that he is actually a couple of years younger than I."

That's George Orthey, the dulcimer builder, relating people's reactions to hearing the name of Howard Mitchell. No, he doesn't go back to the Revolution, but he was certainly one of the major names in the dulcimer revival of the 1960's and 70's.

Howie's interest in the dulcimer began in the early 1950's, and Jean Ritchie recalls his visit. He was serving on the aircraft carrier USS Leyte and had made a dulcimer. While she didn't like his use of plywood, she did like the instrument and they made a few tapes that evening. His curiosity encouraged him to experiment with the instrument and that is reflected in his books, *How To Make And Play The Mountain Dulcimer* (1965) and *The Hammered Dulcimer* (1971), both still in use.

Orthey also tells of Howie's influence on his own dulcimer making. Howie introduced him to Scott O'Dell, then curator of the stringed instrument section at the Smithsonian. "He said for me to look around and see what the people were doing in the old dulcimers... I did and it was a marvelous experience in understanding their philosophy of simplicity and functionality, which

has been the mainstay of my construction."

Howie's work with the dulcimer led him to think of possible developments. He considered such questions as, "What will happen if I put four strings on instead of three? What if I pair up light and heavy strings together, tuned an octave apart like a 12-string guitar? What will happen if I depart from tradition and fret all the strings instead of just the melody string?" (Remember, we are talking about the early days of the dulcimer revival.) He is also generally credited with another major innovation, the 6 1/2 or H fret. Howie also used dulcimer building as part of his physics course at the Hawthorne School in Washington, DC, where he taught for 20 years. Remember the "dulciless?" That was a strung fretboard that he would place on a table top or suitcase to prove that unconventional sources can make good soundboxes. He built over 75 instruments (including some hammered dulcimers) and hoped that his books "would engage the personal design creativity of the person...rather than presenting specific details as to how simply to duplicate my instruments. That's original design creation as opposed to copying."

Howie felt that his dulcimer involvement gave him enhanced woodworking skills, a new awe of combining math with concepts of intonation, and a sense of wonder at the transformation of materials into an artifact for the expression of music and more. His dulcimer playing gave him a sense of personal validity, a way to express his feelings, and the thrill of leaving his mark on a tradition. These observations remind me of a favorite verse, "Iron sharpeneth iron; so a man sharpeneth the countenance of his friend." (Proverbs 27:17). I have seen this "sharpening" in the correspondence I have had with Howie's friends, as he has a real gift for celebrating the creativeness in us. Reflect on that when you pick out a tune, spend time practicing, or simply admire that beautiful instrument. Use the creative urge to experiment further in your dulcimer playing and your life. That would give Howie a real thrill!

It's important to realize that Howard Mitchell's involvement with the dulcimer was part of his interest in intuitive functioning, fantasy-coincidence and creativity in the general sense. In 1973, he attended a lecture, sponsored by Silva Mind Control, called "Imagination Creates Reality."

One of the fantasies, in 8th or 9th grade, dealt with being honored for having made some contribution in the world of classical music on a fretted instrument. As the dulcimer was then unknown to him, he thought this would be on the guitar. This was not about becoming famous but that "in my fantasy I was already famous." The 1973 lecture convinced Howie that "physical reality event probabilities can be shifted by imagining that something desired has already occurred."

The 1970's were a time of major changes in Howie's life. His interest in music (including the dulcimer) faded; there was a divorce and relocation to Florida. He became intrigued with personal computers and explored photography, ultraviolet light

Howard making the "refreshing rain."

phenomena, high-voltage Tesla coils and silk screen. This was all part of the general flow of his creative interests.

In 1981 he moved to Lexington, Virginia, to care for his mother. He developed new interests. Spending more time at home as his mother's health declined, he studied binary mosaics. He made decorative, symmetrical patterns from words and phrases in needlepoint with the patterns being worked out on a computer. He also made recordings of various programs such as *New Dimensions Radio* and *Music from the Hearts of Space* to share with friends.

I had one short spurt of musical self interest recently (1989)... a fellow who informed me that my plucked dulcimer book is still strongly endorsed by instrument makers as a good source of basic construction principles.

Another important development was his study of *A Course in Miracles* (A metaphysical training course written in the late 1960's). "I was thrilled to have at last found a metaphysical system which I could test and verify using the scientific method." His correspondence with "exquisite and nurturing friends" across the country continued.

After his mother's death in 1981, Howie moved to a smaller house in Lexington. His interests in binary mosaics and recording faded and a strong interest in NLP (Neuro-Linguistic Programming) emerged. This is a study of the mental processes involved in highly successful functioning. It assumes that superior performance is a skill that can be learned by an individual. NLP allows Howie to test and verify the existence of the Higher Self, to develop a needed greater trust in his own unique qualities, and to find and share inspiring and empowering information, usually via videos. "To see a meaningful aspect of myself reflected in another is one of the greatest gifts I can think of." Remember, "iron sharpens iron."

In his 58th year, this Cornell University electrical engineering graduate continues to touch many lives with his inquisitiveness, caring, and enthusiasm.

Bonnie Carol, noting her long "journal-like" correspondence with Howie, writes...

"Howie's influence on my dulcimer building is obvious. I learned the arched fingerboard from him, the use of an extra fret, different tunings, a style of playing after classical guitar players and using four equidistant strings. His version of "Drink To Me Only With Thine Eyes" transformed my idea of the sensitivity of which the instrument is capable.

"Some ideas I tried and couldn't get them to work for me, although they certainly worked for him. The mean tone scale, the rule of 18 scale, and relief cuts in the top.

I finally caught on to the fact that the entire pleasurable, easy, exciting set of events leading to my becoming known in the dulcimer world had been preceded by a few matching fantasies in the 1940's.

Most important for me was that Howie provided creative ideas to try and the impetus to do so. This caused me to experiment more than I might otherwise have done...He inspires people to think creatively."

Mary Lou Orthey saw Howie's "giftedness" in his recent visit to their home and dulcimer workshop. "You picked up a dulcimer after years of drought and made the air literally rain with music...almost tangibly so," she wrote to him. Howard feels this giftedness or "genius functioning" isn't just for a chosen few, but are processes that can be learned, as he has found in his study of NLP.

Mary Lou's beautiful comment on the refreshing rain of dulcimer music certainly inspires me to work out a few tunes. The letters I have received from Howie and his friends have shown me the importance of "being aware" and letting interests develop, often along surprising paths.

Another friend wrote, "Is it folk music, or a common interest in something that brings people together, or something else? Since Howie seems to bring people together with dulcimers, knit blankets, computers, tapes, books or whatever he is interested in, it must be something else. Perhaps it is in keeping tuned to the universe and being open to those who appear in our lives. I have had so many things happen in my life because of something started by Howard Mitchell that I can hardly believe that our meeting was accidental..."

If anything, Howard's changing interests should remind us not to be limited in our pursuits, even with the dulcimer. Technical mastery shouldn't be the final goal, but rather to enjoy your dulcimer playing and construction. Whether or not you can chord, if you spent $200 or $2,000 on your instrument or if it's made of laminate or some exotic hardwood, who cares? More importantly, what are you *doing* with that dulcimer?

See *An Evening with Howard Mitchell* DPN Dec. 1975 and Jan. 1976 (Interview by Kevin Roth).

Howard Mitchell welcomes your correspondence: 17 Houston Street, Lexington, VA 24450.

Publications/Recordings
The Mountain Dulcimer: How To Make It and Play It...After a Fashion. 50p. Folk-Legacy Books, 1965

The Hammered Dulcimer 3rd edition 57p. Folk-Legacy Books.

Howie appears on Folk-Legacy's *The New Golden Ring* FS-41. The records *Five Days Singing* and his solo album are no longer available.

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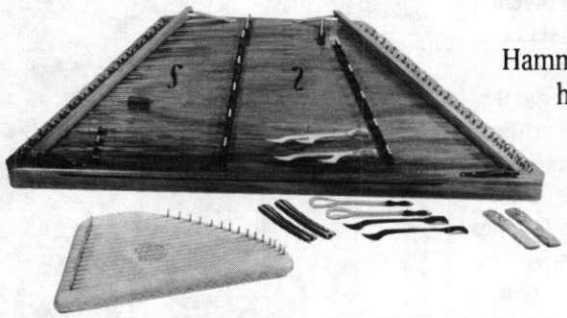

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The Joys of Wedlock

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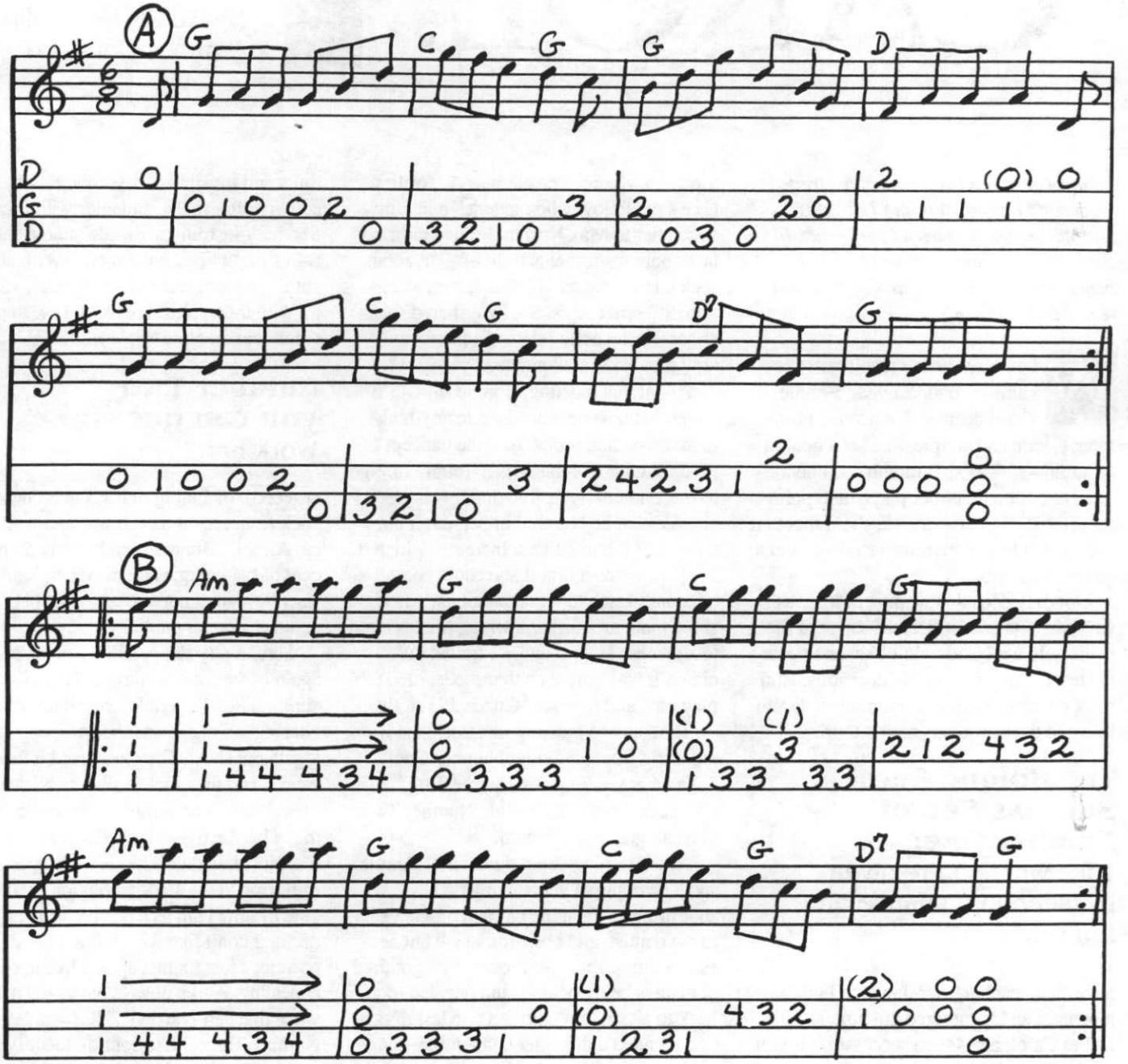
arr. A. J. Bashore ©1989
Shamokin, Pennsylvania



This is one of my favorite jigs with an equally enjoyable title. The tuning is in what is now commonly referred to as reverse Ionian — DGD. Play "The Joys of Wedlock" by flatpicking through the A part. The B part includes broad strums, mainly on the 1st and 3rd beats. This arrangement first appeared in the newsletter for the Off The Wall Dulcimer Society and is used with permission

BONNIE CAROL: A PROFILE

By Wendy Underhill
Boulder, Colorado

Bonnie Carol has been part of the fretted dulcimer's history since the 1970's as a fine builder and wonderful performer. In the 1980's she began her work with the hammered dulcimer, continuing to travel, teach, and perform.

When New Year's resolution time came around last year, Bonnie Carol decided she needed more money, pure and simple. She set a goal of an additional $500 per month — quite a steep one for a dulcimer player and political activist. By February 15, she'd met that goal with a few more music students and a quarter-time job.

Not only does this woman accomplish what she sets out for herself, she says she's never held a job she didn't like, and never made a big mistake on life decisions. And she's the same one who has made a decent living in the music business—touring,

The Bonnie Carol Success Secret Number One:
Take what you're given by (seeming) chance and run with it.

recording, teaching, writing, and building mountain and hammered dulcimers. What makes Carol, age 44, so successful? If you ask her if she's blessed, or if she's just a hard worker, she answers, "Yes," with mischief in her eyes. It may be that she's both.

In 1971, Bonnie happened to be in a music store in Boulder, idly trying out guitars. One of them, she found amazingly easy to play — that, from a person used to a topnotch Martin. The clerk said, "Well, here's the fellow who made it," and introduced her to Max Krimmel. They didn't talk about instruments right off, but about socks. His were hand knitted; hers were two different colors. So, "We shared socks or something as an interest" at first, and now they've shared nineteen years.

About that meeting, Bonnie says, "I'd never met anyone who'd made anything more artsy than socks. And the concept of running your own business? Totally foreign to me, and utterly fascinating. I was just so amazed that he bought lumber, cut it up, and made it into guitars. Incredible. Incredible!" She asked him if she could come over and watch him make guitars. After she'd hung around for a while, Max offered to show her how to make a fretted dulcimer. It was only then that she learned to play one, and now she's made 275 of them.

That chance meeting illustrates the Bonnie Carol Success Secret Number One: Take what you're given by (seeming) chance and run with it. Rule Number Two you can guess: Work hard.

After learning about dulcimers, Bonnie spent a couple of years living on a shoestring — delaying car purchases, visits to the dentist, and other mundane but necessary things that cost money. She got tired of always being behind, and decided to go back to a "straight" job. As one last fling, she attended a dulcimer convention, and found she couldn't give it up. The only solution was to build her music business so she wouldn't starve!

Bonnie came back home and played on an anthology record (*Pacific Rim Dulcimer Project*, on Flying Fish Records) as step one of her new approach. She booked tours and traveled (her second favorite activity after music and tales with friends). She built instruments while at home, and sold them while on the road. Eventually she cut three more records and wrote books to go with them, plus a book on how to play the dulcimer. Now, she's working on another record, including music she brought back from recent travels to Central America. All told, Bonnie spends about 50 per cent of her energies on the music's infrastructure — making bookings, keeping up contracts, doing publicity.

Number Two you can guess:
Work hard.

Serendipity stepped into Bonnie's life again in the form of a trip to Nicaragua. Her "brigade" of 12 people teamed up with a Nicaraguan music and theater group and put together a show. They rehearsed it for two weeks, and then took it all over Nicaragua. There, she found a spirit she calls "enlivening, where activists looked at a government machine they didn't like and changed it" (referring to the 1979 revolution). "That's kind of how I am as a person. When I decide I don't like something, I figure, well now, let's just fix this up so I like it, so it's appealing. And it always blows my mind when that can't be done." Success Secret Number Three: Take control. Identify the problem, and go about fixing it.

Bonnie had found a country full of soulmates, and from that experience she found an avenue into new personal territory. Now, besides her music career, she works at two part-time political organizing jobs focused on Nicaragua and Central America. While

a music career and coordinating a Sister City project may seem as similar as mountaineering and accounting, Bonnie has made the links. She plays benefit concerts regularly; she gets other artists involved; she finds and sends instruments (or money for them) to Central America; and she helps the folk music process develop.

Number Three:
Take control. Identify the problem, and go about fixing it.

During that trip to Nicaragua, Bonnie performed on the hammered dulcimer in an out-of-the-way arts center. A local dulcimer player, Francisco Mayorga, was there. He owned one of two dulcimers brought there a year or two before by John McCutcheon. When Bonnie returned to Nicaragua with a Sister City delegation in February of 1990, she carried four dulcimers made and donated by Dusty Strings, and 17 other instruments. These were given to musicians and art centers around the country, and now the sound of the dulcimer is making its way into Nicaraguan folk music. One musician even wrote a song about the instrument, "Dulce Cancion." For Bonnie, this is the folk process in action.

Success Secret Number Four, Don't Compartmentalize your life, reflects Bonnie's way of combining artistry, business, politics, and even spirituality. Not organized religion; but there is something about the tone of Buddhism that she likes. "The part that speaks to me the most is the idea that we live many lifetimes, and each lifetime we choose to work on certain aspects of human being-ness. The universe cooperates by providing the necessary lessons to help a person work on something. And if you don't get it the first time around, you get lots more chances. If there's something you don't like that's going on, you'd probably better figure out how to solve it because you'll just have to do it again."

Success Secret Number Four:
Don't compartmentalize your life.

"The idea that everything that is handed to us is perfect in that it has its purpose and its function in our lives is really appealing to me. And the idea that (paraphrasing Ram Dass), you have to do your best at all times to help people and do what you think is the right thing to do in the world; and at the same time, you have to be completely detached from how it turns out. That's a central paradox in my life."

Bonnie says her politics stem from this spiritual base: "For me, what politics is about is to take the limits away from choice and to allow each creature to express itself as much as possible. That means human beings need to do what they can to stop oppressing others. Governments need to stop oppressing other governments, and people need to quit oppressing trees, for that matter."

This may sound great, but how does she manage to do it all? Success Secret Number Five: Be organized (not driven), but flexible. Bonnie has an overall six-twelve month plan in her head and she keeps a detailed calendar. She always has paperwork or reading material with her in case a slack moment appears, and she believes in the magic of lists. As for daily planning, she says, "If the day is flexible, I usually keep it that way." This means she may well have time for a walk near her cabin or a trip to the zoo with a friend's child—if you catch her early in the day. The fact that people are her very favorite pastime keeps her from being all work and no play!

Number Five:
Be organized...but flexible.

Bonnie's personal life supports who she is and what she does. The first ingredient, of course, is Max Krimmel. In short, "It's amazing to live with someone whom every day you appreciate and admire, and think, this is a truly amazing human being," she says. (Max is indeed amazing, but that's another story.) The next ingredient is a home that works. Bonnie is so gregarious on her jobs and otherwise, that she needs a very private, quiet space of her own. So, she lives a long-distance call away from Boulder. Her next requirement is closeness to the outdoors; this home of hers is in the mountains on eight acres, with hummingbirds and ground squirrels as co-tenants.

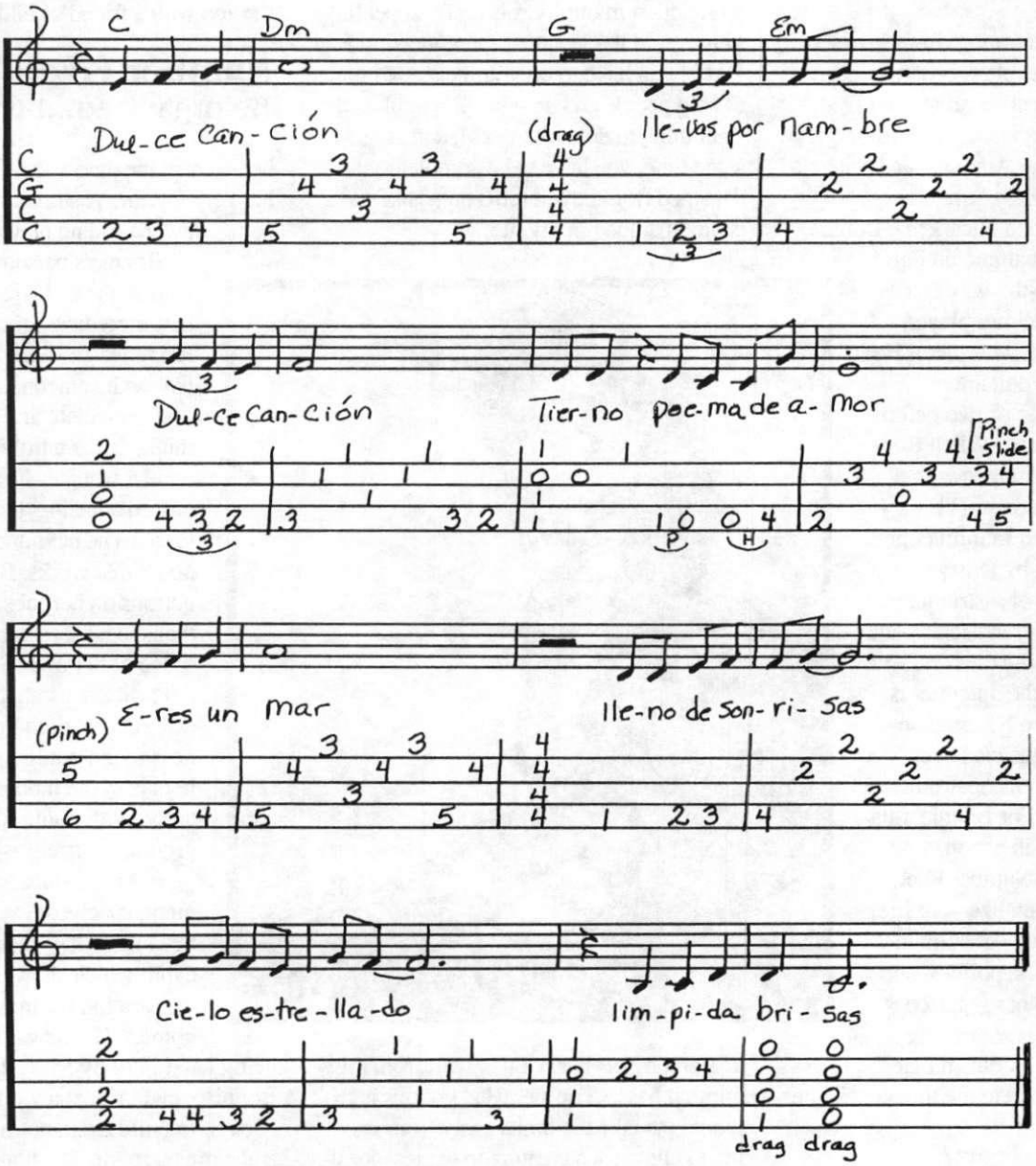
Bonnie's third home requirement, spaciousness, has not yet been met; they share a two-room cabin which she views as her "Zen preparation for moving to a giant home." The new home is, in fact, being hand built by Max. It will feature Bonnie's own office; a workshop big enough to build a car, not just a dulcimer; and a music room. The house, especially the music room, exemplifies the last Success Secret: Take your own needs into account.

As for the future, who knows? Bonnie is like a cat, with nine lives. She's used a few, as mental health worker, musician, and political activist—but there are still more to come. And whatever they may be, these new lives are sure to be successful.

continued on the next page

Dulce Canción

by Dulio Solís
arr. Bonnie Carol



While I was in Nicaragua in 1988 I searched for a name for the dulcimer in Spanish. The instrument doesn't occur in the Spanish speaking part of the world it seems, but the name, dulce (sweet in the Romance languages) and mer (song in Greek) translates well to "dulce canción." This is what my Nicaraguan friends came to call my instrument. My friend Dulio Solís wrote this song of love and solidarity (as he termed it) for the dulcimer. I play the song in a fingerpicked style with my four strings equally spaced and tuned C (bass) G (middle) C (treble) C (treble). Techniques used in the song: a drag is executed by pulling the index finger across all of the strings. A hammer-on is done by using a finger of the left hand like a hammer to sound a note. To do a pull-off, begin with a finger fretting a string, strum the string and then pluck the string with the fretting finger of the left hand as you remove it from the fretboard. A slide is done by sliding the fretting finger(s) from one fret to another without removing it from the fretboard. Pinch, simply means to pluck two strings at a time.

DULCE CANCIÓN /DULIO SOLÍS

Dulce canción, llevas por nombre
Dulce canción tierno poema de amor.
Eres un mar lleno de sonrisas
Cielo estrellado limpida brisa.

Cuando algún dia termine la guerra
Te invitaré a esta tierra
A cultivar bellas mañanas
Donde sea reina la felicidad.

Para el amor no existen fronteras
Para el amor de la piel no existe color.
Dulce canción, llevas por nombre
Dulce canción tierno poema de amor.

Dulce canción, we call you sweet song
Dulce canción, you are a tender poem of love
Dulce canción, you are an ocean filled with smiles
A sky loaded with stars and washed by the fresh breezes.

Someday, when this war is over,
I invite you to return to this land
To cultivate with me golden tomorrows
Where happiness will reign.

Love knows no frontiers, love knows no borders
Love knows not the color of skin.
Dulce canción, we call you sweet song,
Dulce canción, tender poem of love,
Dulce canción.

BONNIE CAROL DISCOGRAPHY

Pacific Rim Dulcimer Project (mt. dulcimer) • book, LP

Laughing Willow (ham. dulcimer) • cassette, LP

Finger Dances for Dulcimer (mt. dulcimer) • book, cassette, LP

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Dust Off That Dulcimer and Dance: A Mountain Dulcimer Instruction Book • book, cassette

Bonnie Carol, 15 Sherwood Road, BSR Nederland, CO 80466 303/258-7723

The Central American Musical Instrument Project: by Bonnie Carol

Since my first trip to Central America, I have been conducting my own small material aid project in the form of collecting money and musical instruments for musician friends there. I have sent 21 instruments to Nicaragua — four hammered dulcimers donated by Dusty Strings, a hammered dulcimer and a guitar made by Joe Sanguinette, four flutes, a banjo, a mountain dulcimer, several guitars, an electric bass, a saxophone, and other instruments. These went to various amateur and professional musicians, including one friend who had to walk a mile to borrow a flute each time he practiced or performed on it. One musician is now making his living playing a hammered dulcimer that John McCutcheon and Dusty Strings gave him.

I now have three proposals from professional bands requesting more electric instruments — electric guitar, organ, synthesizer, electric piano, microphones, etc. The Boulder Unitarian Church is spearheading a project to collect money to buy and send these instruments to these bands - instruments which are unavailable at any price in Central America. Tax-deductible checks may be made out to the *Unitarian Universalist Church, Musical Instrument Project, 5001 Pennsylvania, Boulder CO 80301.*

Perhaps some well-meaning parents here in the U.S. bought any sort of musical instruments for their kids (or themselves), the kids turned out to be more interested in baseball, and they might be willing to send the discarded instruments from their attics to our friends who would make such good use of them. If you send these to me, I will see that they get a new home in Central America, where, believe me, they will be used. The address: *Bonnie Carol, 15 Sherwood Rd. BSR, Nederland, CO 80466. Phone 303/258-7723.*

The two arms of this project, one, raising money to buy instruments specifically requested, and two, sending any donated instruments — are both tax-deductible through the Unitarian Church.

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Sociable Dulcimer

A Source of Music and Ideas for Dulcimer Clubs

by Paul Furnas

A Puzzle Canon

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In the Winter 1991 DPN, The Sociable Dulcimer presented a musical palindrome or crab canon. In this issue we present another specialized type of canon.

A canon, as you probably remember, is a melody which can generate its own harmony. You merely need to know the particular trick or rule for how to manipulate that melody in order to create the harmony.

Usually the rule is clearly indicated with explanatory words or symbols. A simple type of rule is the use of numbers (1, 2, 3, etc.) to show where successive players should begin when performing a round (as in the hammered dulcimer music on the next page).

Sometimes the rule is explicitly stated as a riddle, in which case the riddle must be solved before the players will know how to manipulate the melody. The "riddle" can even be non-verbal, as in the renaissance-style music at the top of the next page. The terms riddle canon, puzzle canon, and enigma canon are all synonymous names for this type of canon.

The puzzle canon at the top of the next page is designed so that it can be solved by a non-musician. Leading questions which can help a non-musician to solve the puzzle are:

- *What are the words to this piece?*
- *How many times does that word occur?*
- *Which specific word is the first one?*
- *What is "wrong" with two of the words?*
- *How can you correct that condition?*

The trick that enables the non-musician to see the "correct" version of those strange words is the same trick that enables the musician to see the version of the melody that creates the harmony. Try to answer these questions and solve this non-musician's puzzle before reading any further.

When you have solved the non-musician's puzzle you will understand why this type of canon is called a mirror canon. For most mirror canons, the musician usually visualizes how an "upside-down" version of the music would look. Mirror canons that can be solved by physically being held up to a mirror, however, are extremely rare.

This canon has two other noteworthy properties: it can be performed as a round (see the resolution on the next page), and it has no ending. The melody note that should be the ending note is missing at the end of the melody; however, that very note is available at the beginning of the melody. Thus in order to play the "ending note" the player must commit to beginning the piece all over again. This type of canon is called an infinite canon or a perpetual canon, which is an appropriate form for this particular text—if you're in an angelic choir sitting around the throne of the Almighty singing "Alleluia," you don't stop for coffee breaks.

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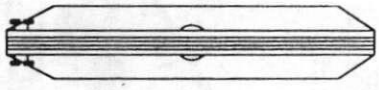

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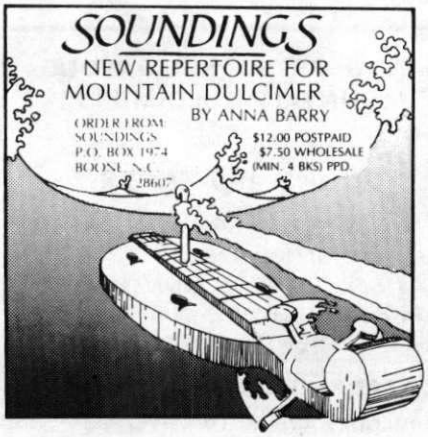

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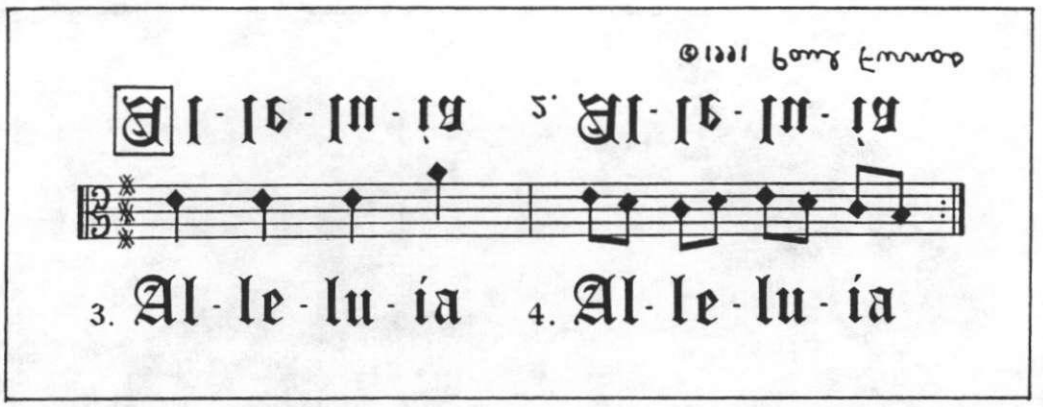
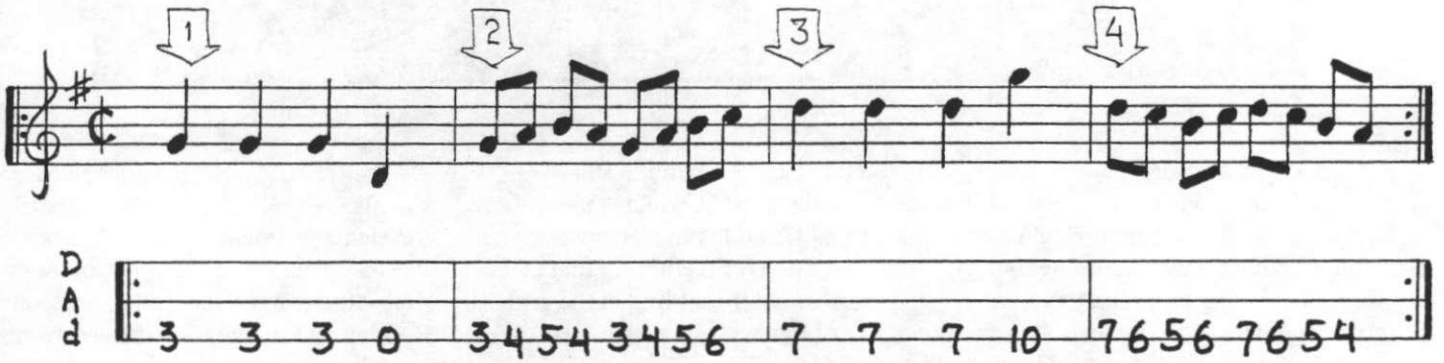
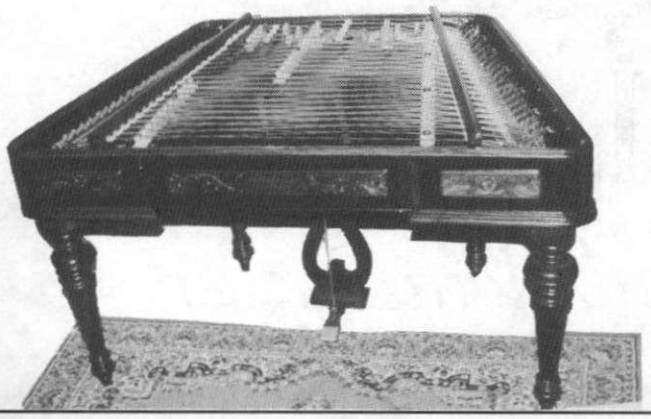


Resolution of the Puzzle Canon as a Round

In order for the mirror image to work properly, the mirror canon above uses an alto clef, is written in the key of A, and uses renaissance style note shapes and sharp signs. The resolution below uses the more familiar treble clef and has been transposed to the key of G. In both versions, however, the notes conveniently happen to appear on exactly the same lines and spaces of the staff.



If you haven't been able to solve the puzzle canon at the top of this page, hold the page flat and more or less parallel to the floor (as if the page were a serving tray). Then touch the top edge of the page against a mirror (as if you were offering the "serving tray" to the mirror). The music in the mirror will be the first half of the round, and the music on the page is the last half of the round.



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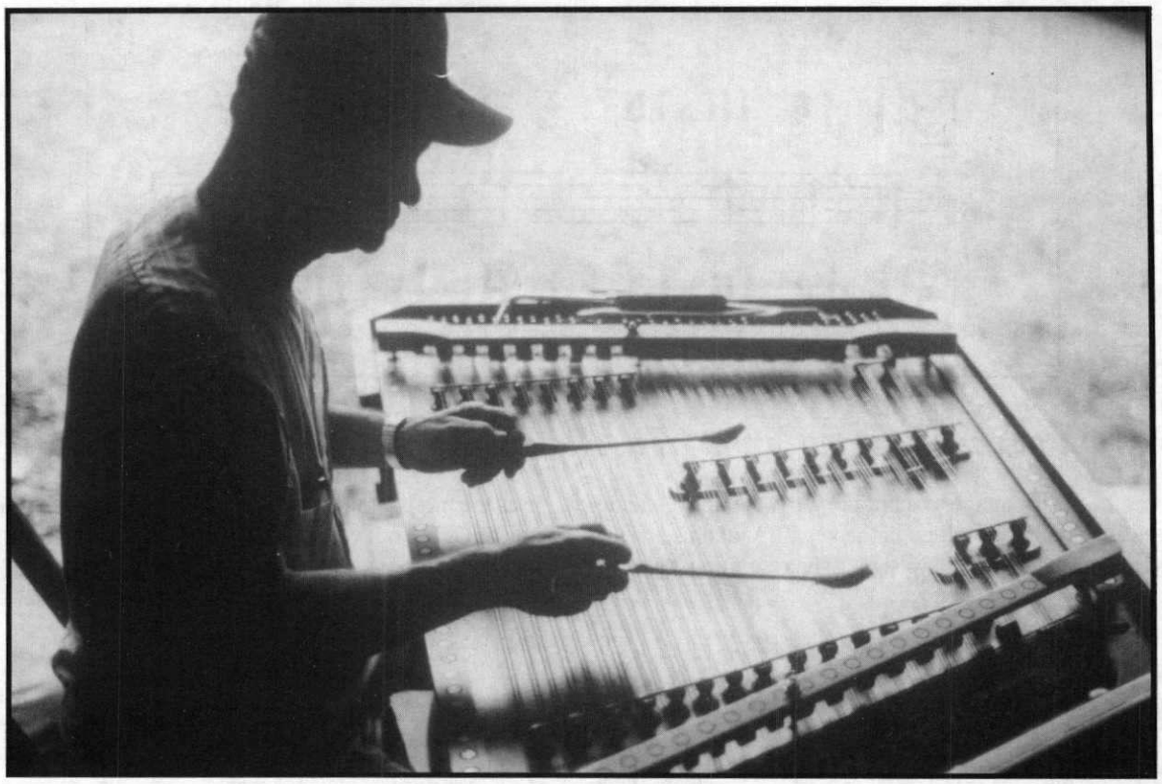

Joe Fulaytar

❊ *A Hungarian Cimbalom Player* ❊

by Gerry Milnes • Elkins, West Virginia

The Augusta Heritage Center at Davis and Elkins College, West Virginia, is now sponsoring a folk arts apprenticeship program throughout the state. Within this program, there are twenty apprentices working with "Master Artists." The apprenticeships cover the whole realm of traditional and ethnic folk art expression, from traditional music to needlework, foodways, hickory-bark chair bottoming, blacksmithing, and medicinal and edible herbs. Through the program, Joe Fulaytar, of Marion County, has been designated a Master Artist and is teaching Hungarian cimbalom music to an apprentice.

Joe lives with his wife, Kathryn, at Barrackville, West Virginia, and has been playing music all his life. His parents had both emigrated from Hungary and met and married before settling in the coal country of Pennsylvania, where Joe was born, and later, West Virginia.

Joe took up the button accordion when very young, but was, he says, "locked in a room" with a cimbalom at thirteen years of age. He remembers being forced into learning the instrument by his father, who wanted him to replace the elderly cimbalom player in the local community's Hungarian band. Eventually this band solidified as "Charles Bendcsak Es A Ciganyi Zenekard" (Charles Bendcsak and his Gypsy Entertainers). The band traveled widely throughout the northern West Virginia coal fields, with occasional trips into Pennsylvania and as far south as Beckley, in Raleigh County. During this period, the band was in great demand to play at christenings, dances, harvest festivals, bacon roasts, and other traditional functions. Joe fondly remembers the old traditions, and especially the Hungarian dancing that accompanied these events.

Joe likes the traditional sound of Hungarian music and insists that only stringed instruments should be used to play it. Recently, clarinets have been heard in

some of the few Hungarian bands in this country, but the old style Hungarian and "Gypsy" bands consisted of only three violins, a bass, and a cimbalom. There was a first violin, a second violin, and a contra violin. This latter instrument did not play melody, but played an upbeat to the downbeat of the bass. The traditional instrument was larger, like a viola, but with only three strings. Joe also plays the violin in the Hungarian style, which involves playing mostly in high finger positions. Much of the music is in minor keys.

Joe keeps his cimbalom set up in his basement, where he plays numerous Hungarian folk songs and czardas (dance tunes). He also sings in Hungarian and is able to translate the meaning of the old folk songs into English. He has a cousin, John Fulayter, also a musician, who has made several cimbaloms.

Joe's apprentice is his daughter, Patricia Bonafield. She has recently taken an interest in family and Hungarian traditions and is traveling from Terra Alta to Joe's Barrackville home to learn on the old family cimbalom. Joe has decided to will the old instrument to Patricia.

It's hard to find ethnic Hungarian music in rural areas, or anywhere, in fact, outside of the larger eastern cities where sizable populations of Hungarians and other eastern European groups still have organizations that sponsor ethnic festivals, dances, and events. Despite the diverse influences around him, and the lack of contact with any Hungarian clubs or organizations, Joe has faithfully maintained his Hungarian repertoire and is obviously proud of his heritage. He is instilling in Patricia this pride in their Hungarian roots.

Along with his Hungarian repertoire, Joe also has a repertoire of "hillbilly" tunes, mainly standard old-time fiddle tunes, but also some old popular pieces. Living all his life in West Virginia and being surrounded by the music of this mountain culture, he has assimilated the music and has often played for square dances.

During a visit at the Spring Dulcimer Week at Augusta, Joe was astounded at the interest and activity in hammered

dulcimer music. Ever since, he has been dreaming of a younger generation taking up the cimbalom and applying the instrument to other genres of music. Joe views this instrument as being more versatile than the now popular American-made hammered dulcimers. He says he is lost on these dulcimers, having

continued on the next page

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learned on an instrument with a wider octave range and lower bass strings.

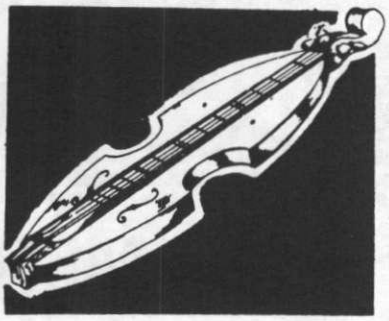
Joe's eyes light up and he breaks into a broad smile when he speaks of a trip he made to Hungary. There, he looked up some distant relatives, toured the countryside, and spent numerous hours in the hotels of Budapest listening to Gypsy bands playing Hungarian music on the traditional instruments. He took great pleasure in being able to request his favorite czardas, being privately entertained at his table, and, as is the custom, tipping the band generously. While there, Joe bought a pair of cimbalom hammers that he treasures.

During his visit to 1990 Spring Dulcimer Week, Joe spoke fondly of his trip to Hungary, and lamented the fact that he brought back only one set of hammers. Since then, one participant, Bill Troxler, of Montpelier, Maryland, made a trip to Budapest, purchased a set from a professional player, and brought them back as a gift to Joe. You can imagine Joe's delight!

Joe is an easy-going, extremely talented musician who represents the best of what a folk musician can be. He will never forget, and will always love, the music of his people and culture, but he is still open and willing to tackle other interesting music that comes his way. His music epitomizes and expresses his personality, and that, to me, is a goal of anyone striving to be an accomplished player.

Gerry Milnes, the Folk Arts Coordinator at the Augusta Heritage Center at Davis and Elkins College, has collected, taught and performed traditional music for 18 years. He won 4 first places at West Virginia State Folk Festivals, and has produced 8 recordings for Augusta Heritage Records. His music book, Granny Will Your Dog Bite, *was published by Alfred Knopf in 1990.*

Joe Fulaytar



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Hammer Dulcimer

by
Linda Lowe Thompson

I avidly listen to all kinds of bagpipes and love piping tunes. One of my fondest family-trip memories is of being at a Renaissance festival and hearing pipers practicing early in the morning. One of my favorite birthday presents was the year they took me to see the Black Watch perform.

I utilize a "lick" I call a bagpipe drone. If you've been following my DPN articles for a long time, you've been introduced to this in a left-hand exercise I devised for "Scotland the Brave." The bagpipe drone differs from other drones in that it's played only once every couple of measures. This example is in the key of D. I'm droning on A, which is the fifth tone of the D scale. (D E F# G A B C# D). I put the drone over on the bass bridge because that's where I liked hearing it in this particular tune. You may drone wherever you wish!

I know of two tunes with the title "Bonaparte's Retreat," and that's not really counting the old country and western standard. In Version 1, I put bagpipe drones throughout. I learned this tune by ear, this is the way I play it and I like it this way. I use the C section as a bridge after I've played B, before I go back to A, or as a fade out the last time through. I don't know whether I was taught that or devised it on my own. I play Version 1 AABC. Version 2 is another version of that same tune. Do you know Aaron Copland's *Rodeo*? I'll bet that was the first place I ever heard this version of "Bonaparte's Retreat." Version 1 goes much more slowly than does Version 2. My good friend Jim Taylor just sent me a copy of his new recording, Little Rose Is Gone. On it, I found similar versions of these two versions of this tune played together. We don't think either of us ever hear the other do them this way. Great minds…

How many people sincerely want your advice? Not nearly as many as you *think* do…

How many people sincerely want your advice? Not nearly as many as you *think* do, if your life is anything like mine. However, I'm one who really craves your help. Write me with questions, suggestions, and requests for topics. You can mail them to my home address or to me at Harvest Time Music, 1114 Vine Street, Denton, TX 76201. Phone's still the same: 817/387-4001.

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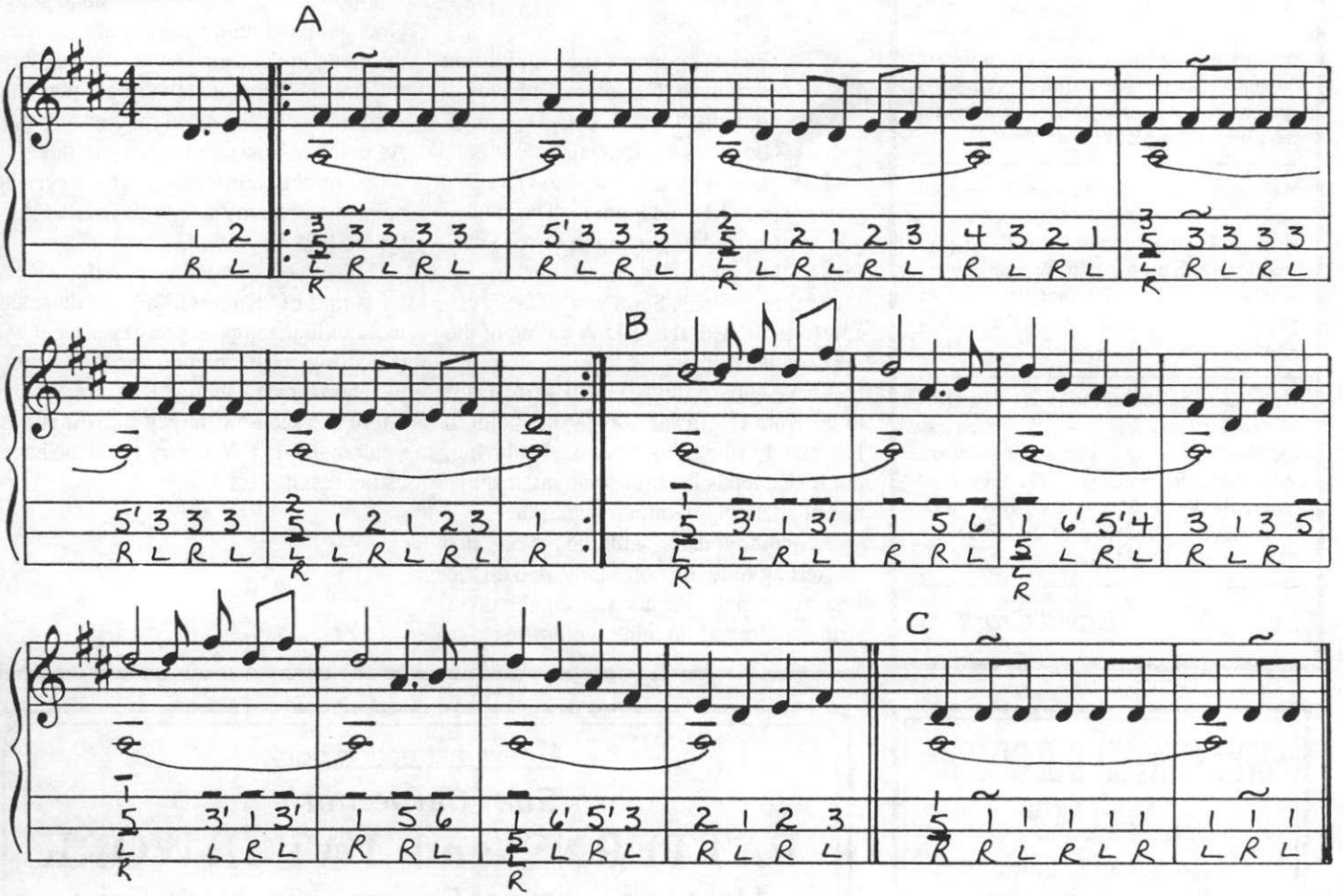

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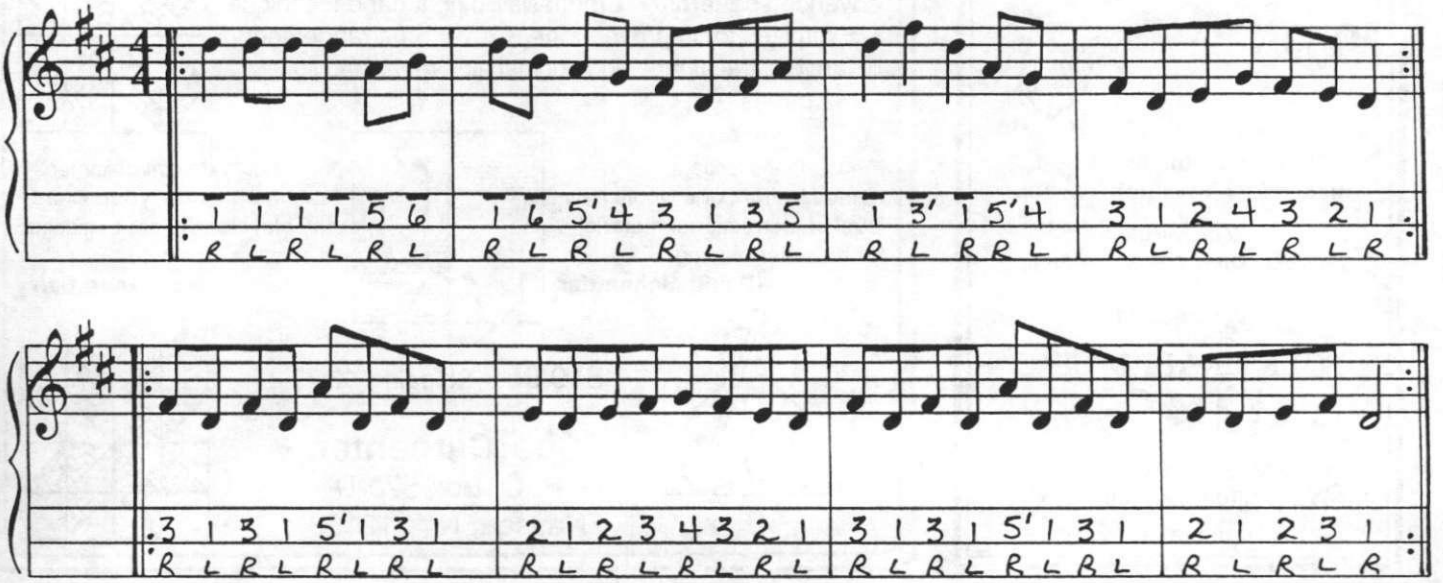

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David Cross

Fretted Dulcimer

by Lorraine Lee

Since introducing four equidistant strings in this column, I have remained in a D-D-G-D (strings one through four) tuning. It is now time to explore the more widely used D-D-A-D tuning. Those of you accustomed to playing in D-A-D will find all the familiar fingerings on the lower three strings. Soon you'll be very comfortable with the D-D-A tuning of the upper three strings.

I have chosen the beautiful African tune "Kum Ba Ya" as our starting point. It is perfectly suited for drone-style playing, but it also lends itself to some interesting and challenging harmonic variations.

Acquaint yourself with the melody first by fretting only the notes indicated on the first string in the tab and leaving the other strings unfretted. In other words, disregard all the complicated-looking notation on strings two, three and four.

I had a great time experimenting with combinations that would use the three "support strings" to enhance the melody. Once you feel really comfortable playing this song in the drone style, start, slowly, to play the complete tablature. I play this with the index finger on the first string. As much as possible I use my middle finger on the fourth string. That fingering helps me keep my wrist relaxed and my thumb low.

I hope you will come up with your own variations of "Kum Ba Ya." Try other simple, familiar songs as you experiment with this string arrangement. Help yourself to the chord shapes in my "Kum Ba Ya" tablature and see how they fit into the songs you are playing. You may get some interesting results!

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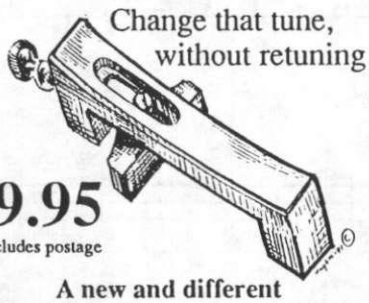

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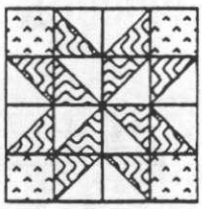

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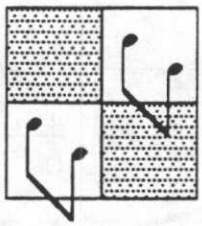

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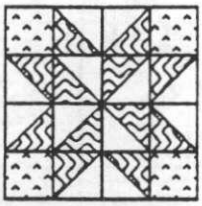
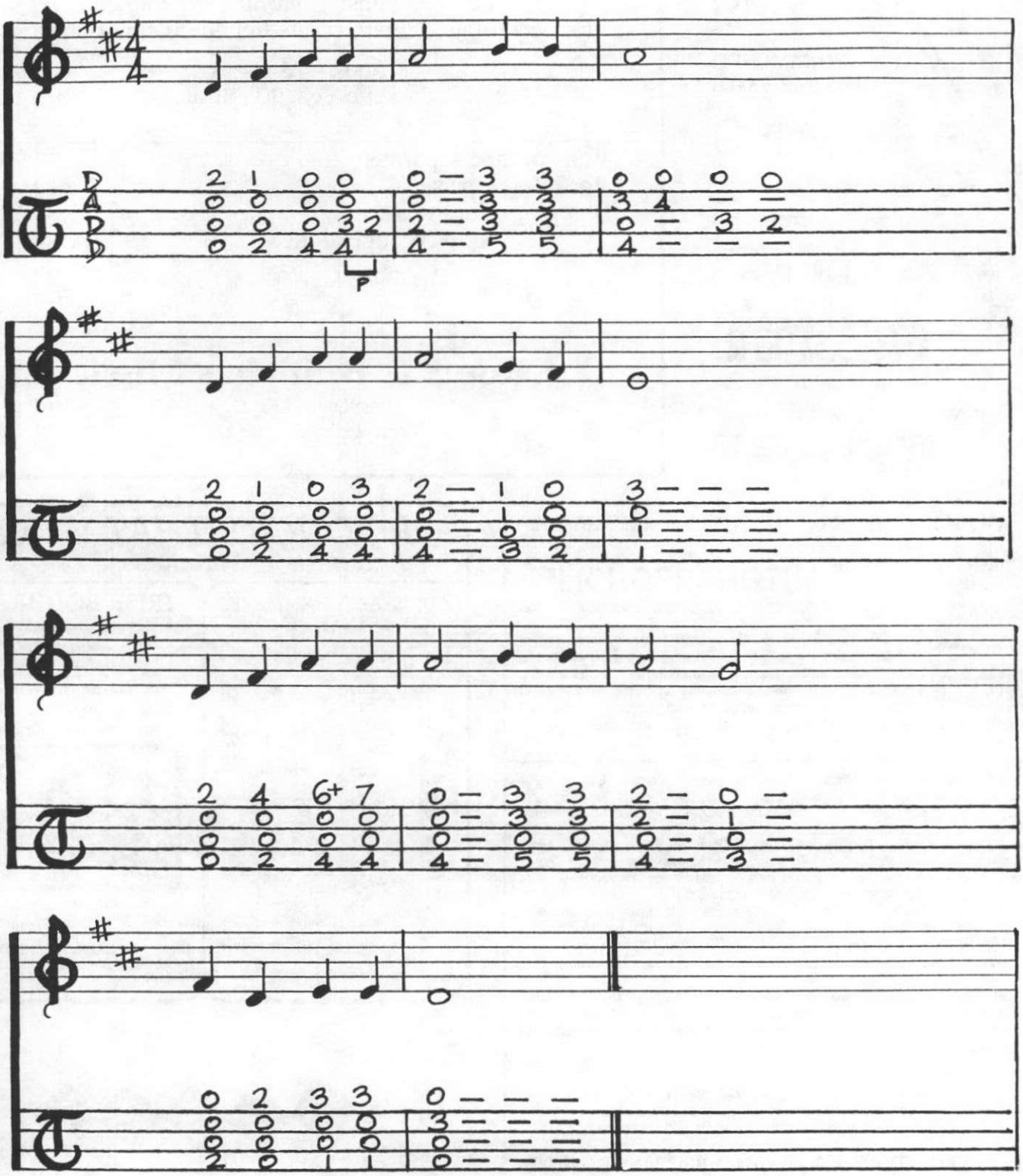
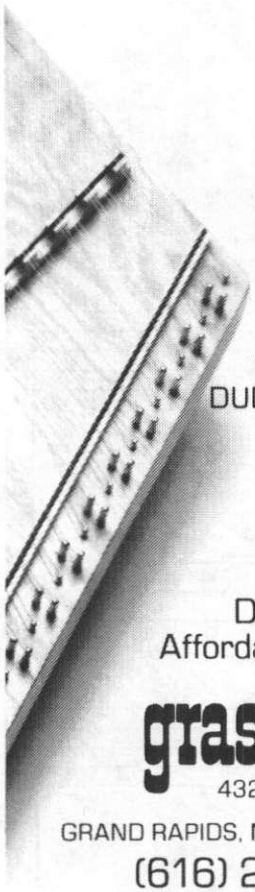


Kum Ba Ya

Trad. arr. ©1991
Lorraine Lee





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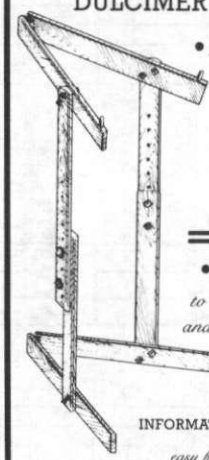

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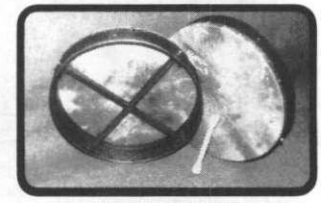

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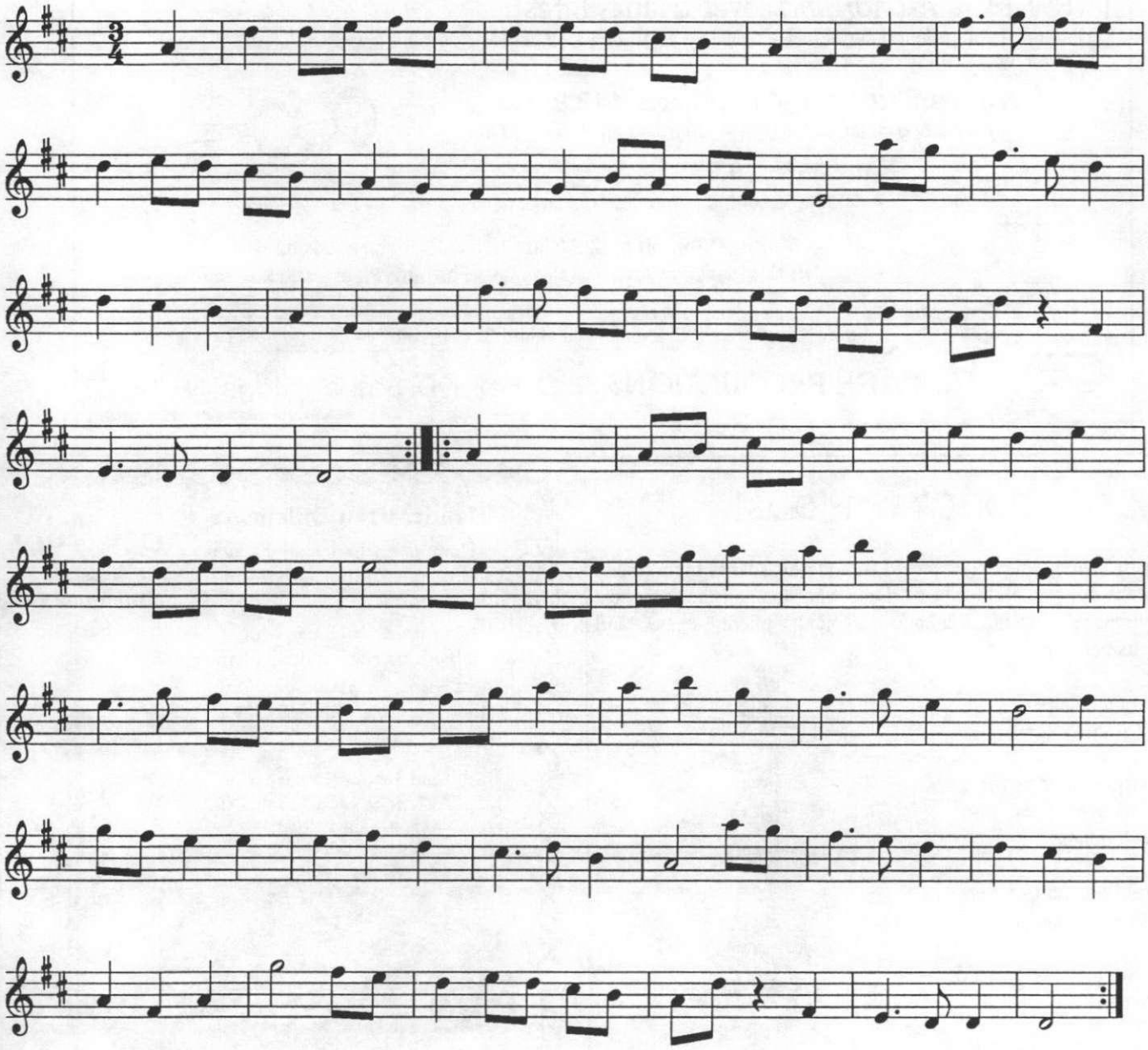

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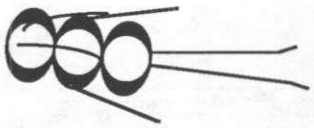

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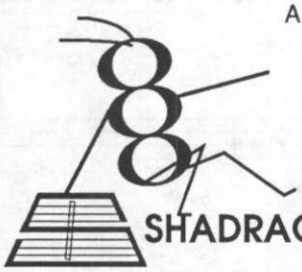

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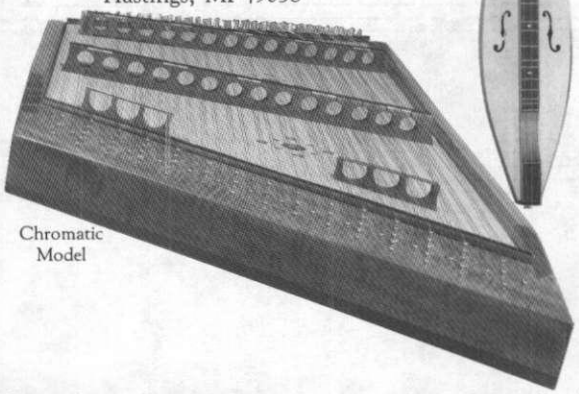

Chromatic Model

A Visit with Pam Sanders

by Mike Bosworth • Winston-Salem, North Carolina

A large, old house in Winston-Salem, North Carolina is now home to an extraordinary mountain dulcimer player, Pam Sanders. She was born in Mountain View, Arkansas in 1955; her family moved to Colorado when she was three. They lived in the foothills of the Rocky Mountains and Pam grew up riding the open range on quarter horses.

She later returned to the Ozark Mountains. It was here that her grandfather, a physician, made house calls to his patients. Along the way he used to enjoy stopping at a country store where he spent hours playing tunes on a pump organ. Many of these tunes he passed along to Pam, and her mother often sang to her at home. Pam began singing during church services.Today singing remains a vital part of her music career, as a joyful and integral way of passing along the folk music traditions.

Pam recalls that it was while living in Mountain View that she crossed paths with the mountain dulcimer. "Mountain View is a small town devoted to the preservation of folk arts and music of the people of the Ozark Mountains. In Mountain View on Saturday nights you will find the townsfolk on the court square playing music and dancing to tunes passed on from generation to generation. I always loved listening, watching, and taking part in dancing whenever possible.

"In 1975 I began giving orientation tours to visitors at the Ozark Folk Center, a state park located in Mountain View. Part of the job was to tell people about the mountain dulcimer. I became intrigued by the instrument and sought more information about it. There were dulcimers for sale in the Folk Center's gift shop, and this is where I first learned to play them.

"Mountain View is a folk music capital and there were many people who were more than willing to pass on those old familiar tunes to me. I was soon performing with the dulcimer during our evening music programs at the Folk Center.

"I learned tunes from Kay Blair and her husband Bob, who made my first dulcimer. It is a beautiful three-stringed instrument and remains my favorite. Kay wanted to play harmony and needed someone to play melody, so she taught me how to play."

Since those early days, Pam has become a successful performer and records dulcimer music. Although she can read music, she doesn't spend much time studying music books. She prefers just listening and playing the melody as near as possible to the way she hears it. Her live performances range from receptions, cafes, dinner theatres and festivals to the Arkansas governor's mansion and the New Orleans World's Fair. In the early 1980's Pam

continued on the next page

> If strumming were all that the dulcimer could offer, I would have stopped playing a long time ago.

won several awards in the Southern Regional Dulcimer and String Band competitions in Mountain View.

Pam notes that for her the experience of dulcimer competition had a positive influence. "It made me practice, listen to other players, and learn new tunes. Dulcimer competitions are great social events where players share with each other and learn new techniques. The camaraderie is a unique experience." Pam recommends entering dulcimer competition at every level, since even beginners can learn a great deal.

Pam recommends that beginning students follow their own interests and develop their own personal style of playing. "Exploring different techniques helps to keep up the level of interest in the instrument. If strumming were all that the dulcimer could offer, I would have stopped playing a long time ago. I enjoy fingerpicking and chording very much. Bowing the dulcimer, although very difficult to do well, provides a very beautiful and mellow sound. It was probably an original way in which the dulcimer was played and today is enjoying a resurgence of interest.

"It's up to the individual player whether to use a violin bow or a much shorter bow, such as one used for playing a bowed psaltery. Proper bow string tension, using rosin, and plenty of time spent in practice are keys to successful bowing."

Pam describes her playing style as traditional. "I started playing melody on the first string in Mixolydian tuning. There are some tunes I still play in this way, yet I enjoy the harmony gained by chording. Both strumming and fingerpicking are important ways of playing for me. I improvise as I get more familiar with a tune." Pam does not generally use a noter, nor does she insist on playing rapidly. She does have strong feelings about practice, believing firmly that daily practice at a specifically planned time leads to positive results. "The amount of time I spend with the dulcimer depends on my schedule of shows and lessons. When I have a show coming up, I practice one or two hours a day."

Pam uses four dulcimers: a 3-string hourglass (butternut and walnut) built by Bob Blair; a 4-string teardrop (walnut) by Lynn McSpadden; a 4-string hourglass (spruce) by L. O. Stapleton; and a 4-string hourglass (spruce) by Joe Sanguinette. She maintains that each dulcimer has a unique tone and each sounds better in a certain tuning. "Some dulcimers have more volume than others, so I use them in different situations. For example, the Blair dulcimer is best in a setting where I have good sound equipment and I can fingerpick."

Pam has recorded five albums. "I enjoy working on all parts of the recording process from the planning, to working in the studio, to the final distribution."

Her future plans include continuing to perform, although she admits that parental responsibilities leave little time for travel! She teaches, both private students and in workshop settings, and hopes to increase her participation at local dulcimer festivals.

Pam Sanders
1534 Salem Lake Road
Winston-Salem, NC 27107
919/788-6171

Mike Bosworth is a lawyer, potter, mountain dulcimer player, and freelance writer.

DISCOGRAPHY

Visions Of Christmas (with Gene Dunaway, Judy Klemmeson Holland, Robert and Mary Gillihan) 1982

Attune To Dulcimer (with Gene Dunaway, Robert and Mary Gillihan), 1982

Melodies And Drones (with Pam Simmons, Mike McGhee, Robert & Mary Gillihan), Old Tyme Music Company, 1988

Potpourri: Ozark Mountain Dulcimer Instrumentals (an anthology with Jean Simmons and other friends)

What's New

edited by Carrie Crompton

Come Before Winter Jim Taylor, Upstream Productions, 35 Page Ave., Asheville, NC. 28814 (cassette) ❧ Features many of his own tunes as well as the hammered dulcimer he built. He is accompanied by flute, concertina, bass, guitar and keyboards. Among the traditional tunes are Mooncoin Jig, Bobby Casey's Hornpipe, and O'Carolan tunes.

Boom, Thumpity, Twang, Twang: Making Music With Simple Homemade Instruments Mark Nelson, P.O. Box 799, Talent, OR 97540 (video) ❧ 60-minute video on how to build and play such things as a plastic tub Brazilian drum, a bleach bottle banjo, and a tin can dulcimer.

Greenwood Tree Stu Janis and Bill Cagley, 1455 Ashland Ave., St. Paul, MN 55104 (cassette) Hammered dulcimer, guitar, bowed psaltery and mandolin. Mostly traditional, Celtic jigs, reels, waltzes, two O'Carolan pieces.

Spring Dance Folk Like Us, North Star Records, 95 Hathaway Street, Providence, RI 02907 (CD, cassette) ❧ Folk Like Us play lively traditional dance music from the 18th and 19th centuries on fiddle, hammered dulcimer, flute, oboe, guitar and other instruments.

Beloved Awake Lorraine Lee. Front Hall Records, Wormer Rd. Voorheesville, N.Y. 12186 (cassette) ❧ Lorraine wrote and sings many of the songs and plays fretted dulcimer and banjo. Other instruments are guitar, whistle, flute, fiddle, mandolin, and electric bass.

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continued on the next page

The Hammered Dulcimer Bill Spence. Front Hall Records, Wormer Rd., Voorheesville, N.Y. 12186 (reissued on CD) ❧ It also includes 13 cuts from Saturday Night in the Provinces. Among them are Gaspe Reel, (the theme music from Victory Garden), Sandy River Belle, Dubuque, Morgan Megan. Musicians include fiddlers Tom McCreesh and Jay Ungar, pianists Joan Pelton and Toby Stover; banjoist John Pederson; and a guest track by concertina virtuoso Alistair Anderson.

Destination Toyland Barbara Hale Ernst, Dulcimer Crossroads, 214 Seibert Rd., O'Fallon, IL 62269 (cassette) ❧ Includes Santa Claus is Coming to Town, White Christmas, Pat-a Pan, and Toyland. Accompanying Barbara Hale Ernst are the Patchwork Players (Linda Smith and Ruth Loeffler).

A book of original songs by Barbara Jane Zaino, 20 Linda Road, Wilmington, MA 01887 (book) ❧ Eight songs for the fretted dulcimer, with lyrics and chord symbols, for the beginner to advanced player.

T'was In the Moon of Wintertime The Hammered Music Duo (Carl and Barbara Elavaty), P.O. Box 44603 Cleveland, OH 44144 (cassette) ❧ A collection of traditional holiday music along with classical selections, augmented with sounds of harp, recorder, panflute, and handbells.

The Backpocket Old Time Song Book and **The Backpocket Bluegrass Song Book.** Wayne Erbsen, 109 Bell Rd., Asheville, N.C. 28805 (books) ❧ Both are backpocketable, and contain enticing tidbits of folksong lore and photos.

Classifieds continued

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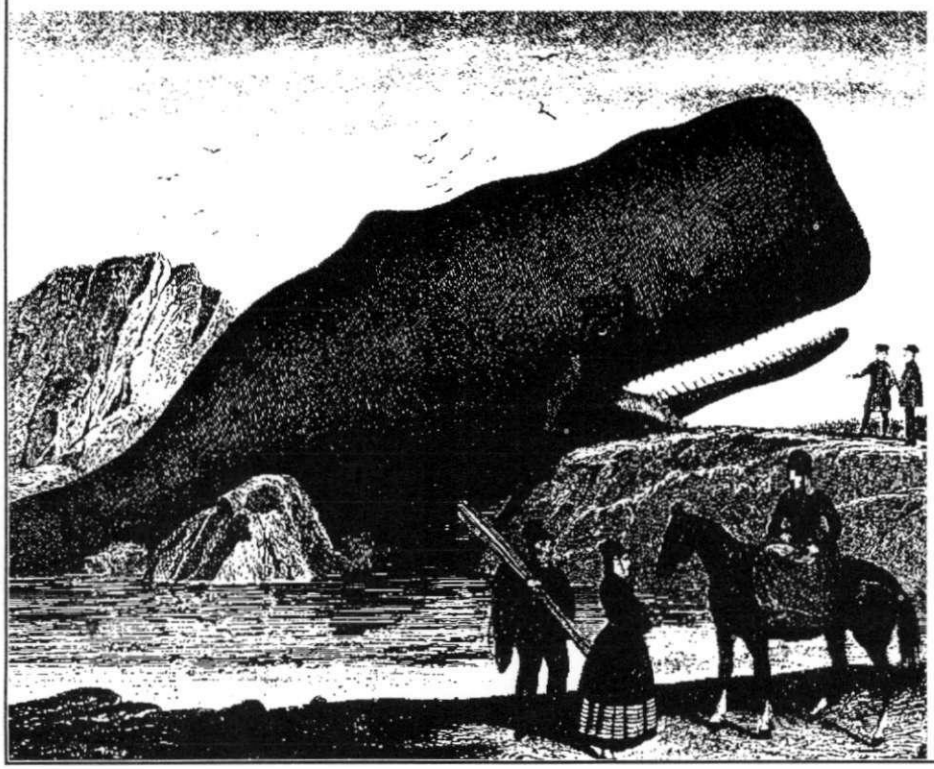

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AN INTERVIEW WITH
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